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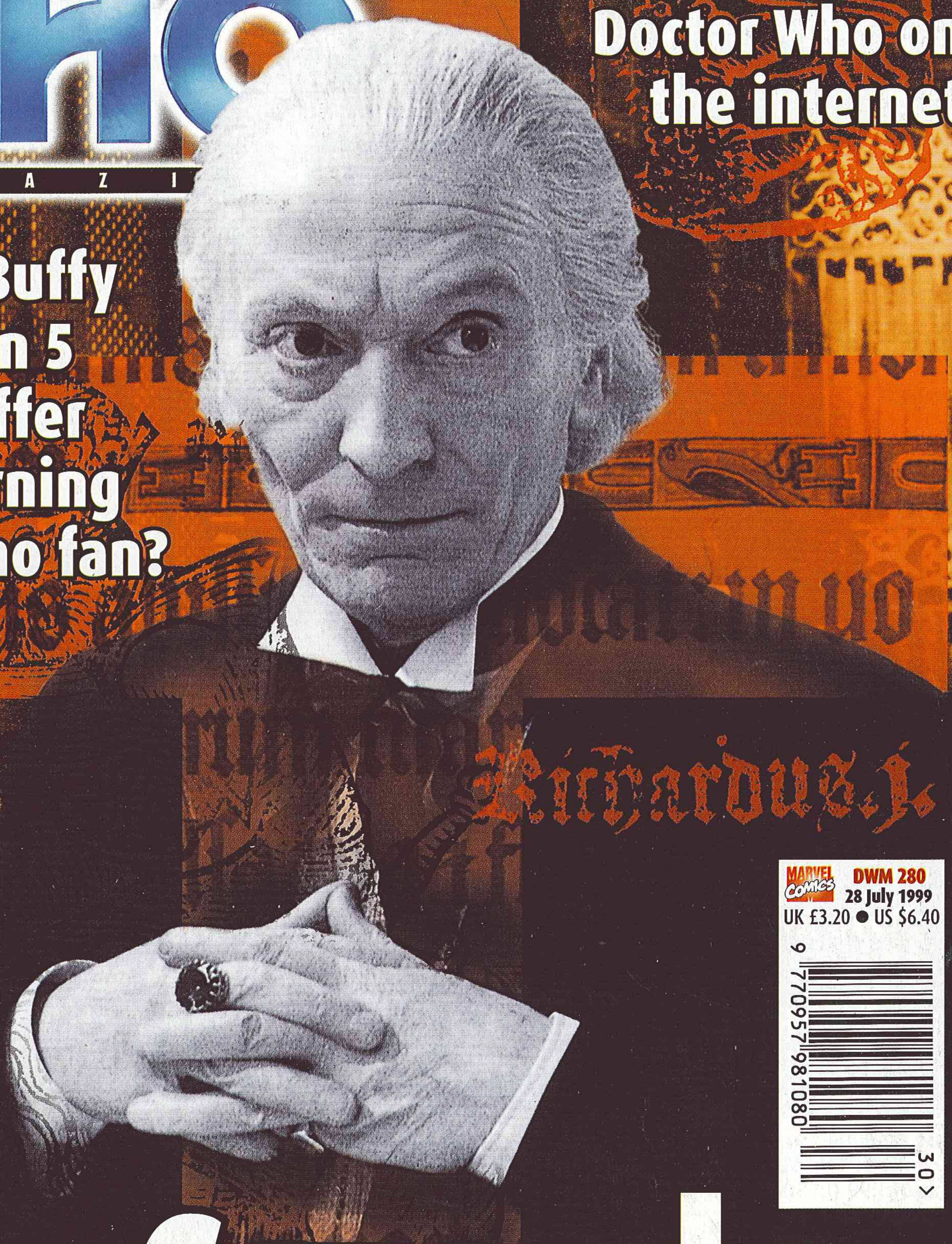
DOCTOR WHO MAGAZINE

George Gallaccio interviewed

Doctor Who on the internet

What do Buffy or Babylon 5 have to offer the discerning Doctor Who fan?


Richardus I.

MARVEL COMICS
DWM 280
28 July 1999
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The Crusade

We exclusively unveil the two missing episodes!

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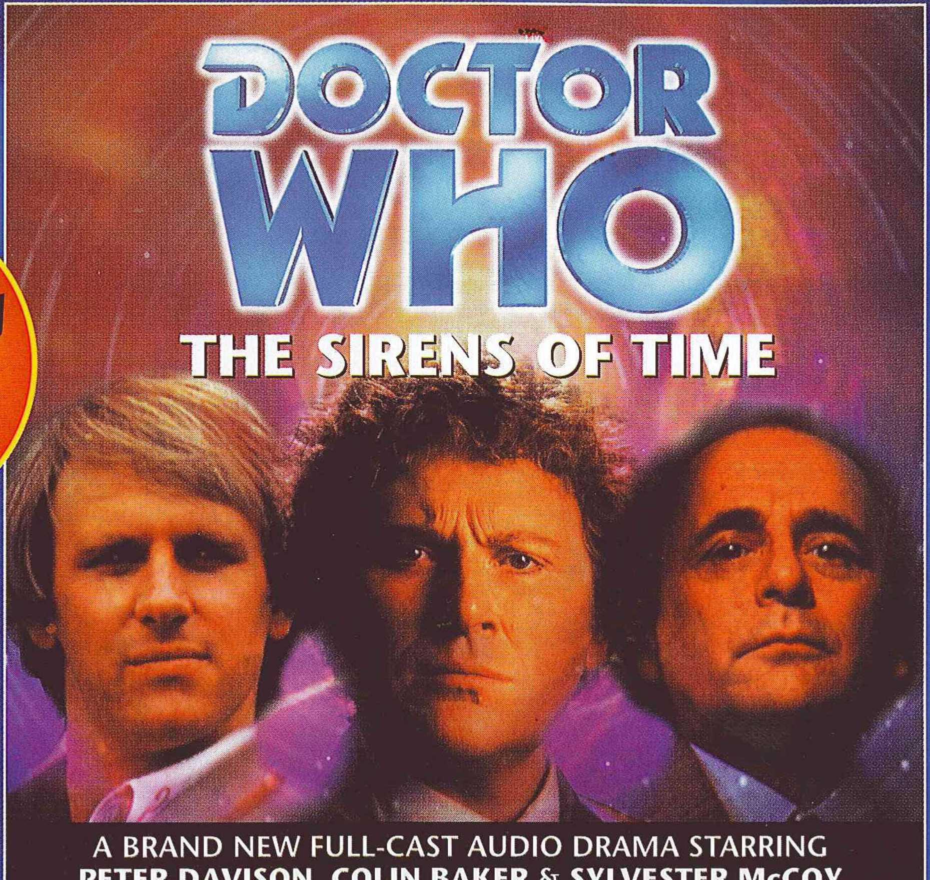
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DWM 280

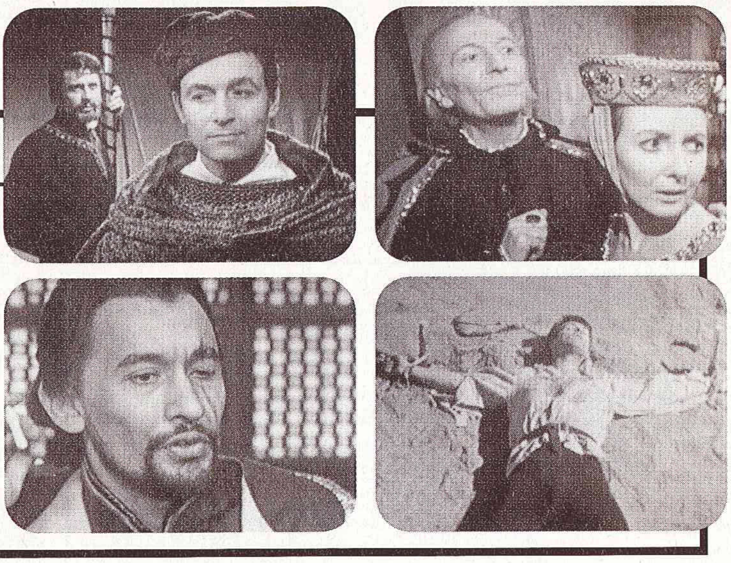
"The only pleasure left for you is death!"

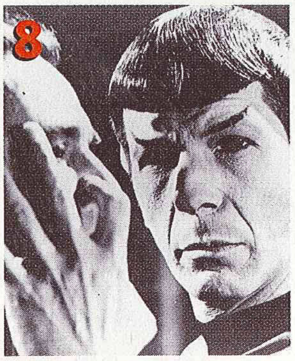
FEATURES

PULL-OUT SUPPLEMENT

The Crusade – missing episodes revealed!

Exclusive! This month, BBC Video release Parts One and Three of the partially-complete First Doctor adventure *The Crusade* – and now, thanks to an amazing shock discovery detailed in *Gallifrey Guardian*, **DWM** proudly premieres the long-lost off-screen telesnaps for Parts Two and Four!





8 The same old story?

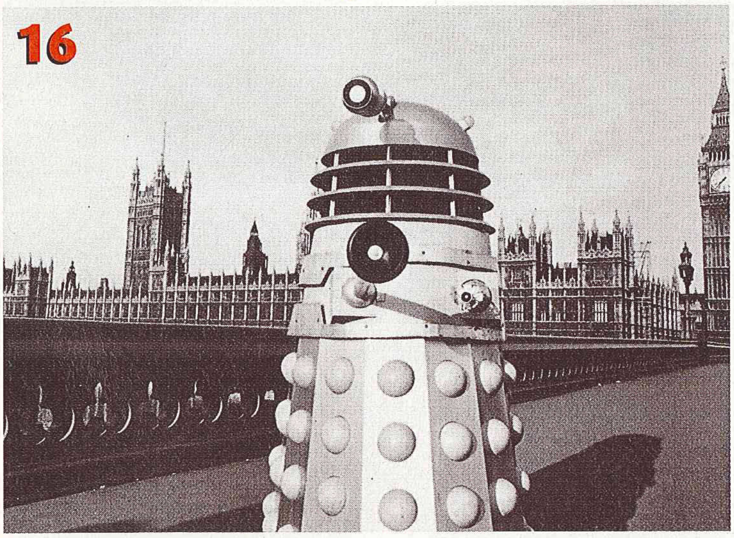
What links *Star Trek*, *Blake's 7*, *Buffy the Vampire Slayer*, *The X Files*, *Babylon 5*, *The Prisoner* and *The Tomorrow People*? Give up? They've all run episodes which are *Doctor Who* in all but name – and vice versa, too . . .

28 alt.fan.passion

If 'www' means nothing more to you than the story code for *Invasion of the Dinosaurs*, then chances are you're missing out on joining in the wildest fan party ever! **DWM** logs on to the weird, wired world of *Doctor Who* on the Net . . .

46 George Gallaccio

The series' first ever associate producer recalls his many battles against the Fourth Doctor's most fearsome enemies – the Pen-Pushers of Shepherds Bush!



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Gallifrey Guardian

dälek on the mic

Hip to the pop beat, with-it **DWM** reader Peter Burge has informed us of the existence of a New Jersey rap artiste named dälek [sic], whose debut 'platter' *Negro, Necro, Nekros* has just been released ("where bewilderingly rich sonic collages collide with abstract stream-of-conciousness poetics", according to *Hip-Hop Connection* magazine). However, dälek himself was unaware that his, um, 'handle' refers to everyone's favourite science fiction series: "Round my way *Doctor Who* isn't the most popular thing in the world," he says. "I didn't know anything about that s---t till reviews started to appear and they mentioned this Doctor Who cat. I was like, 'Who the f--k is that? I've checked out some of this s---t and I know the Daleks are evil robots – that's cool – but I've got to say it doesn't have anything to do with my s---t."

The Jeremy Bulloch corner

Upcoming events include: Cardiff science fiction club Timeless hosting 'A Day in the Life of **Sylvester McCoy**' at Cardiff University on Saturday 17 July [SAE to Timeless c/o Neil Goodman, 12 Bradley St, Roath, Cardiff CF2 1PE for further information]; **Maureen O'Brien** signing copies of her latest (non-*Who*) book on Saturday 24 July between 12 and 2pm at 10th Planet, 36 Vicarage Field, Barking, Essex [call 0181 591 5357]; the Edinburgh Local Group hosting 'K9 and Company – a day with **John Leeson**' on Saturday 31 July [SAE to Martin Rogerson, 1F2, 81 Duke St, Edinburgh EH6 8HN]; **Jack and Deborah Watling**, plus **Jeremy Bulloch** [*The Time Warrior*'s Hal the Archer, pictured, among others] at the Clacton Sci-Fi Convention on September 4 [call 01255 253220; website **http://come.to/clacton_scifi_convention**]; and finally **Elisabeth Sladen, Michael Sheard, Jeremy Bulloch** again, **Dave Prowse, Jacqueline Pearce** and artist **Chris Achilleos** mingling with stars of *Star Trek*, *Bab 5* and other assorted space gubbins at Galaxion '99 at London Olympia over 3-4 October [tickets £25.00 per day; credit card bookings on 01244 355250].

EXCLUSIVE! Long-lost off-screen pics unearthed by DWM

1999's *second* amazing Crusade rediscovery!

Only a few months after the New Zealand rediscovery of *The Lion*, the long-lost debut episode of the 1965 William Hartnell four-parter *The Crusade*, off-screen images, or 'telesnaps', detailing the still-missing second and fourth episodes, have been unearthed by DWM contributor Peter Griffiths.

The 132 images from *The Knight of Jaffa* and *The Warlords* can be seen exclusively in a pull-out supplement presented free with this issue of **DWM**. Publication coincides with the BBC Video release of a boxed set containing the first and third instalments, a CD of the off-air soundtracks to the remainder, plus the following story *The Space Museum*; the set is issued on Monday 5 July, slightly delayed from its original June release date as a result of last-minute production problems. The missing episodes on the video version are filled in with links recorded by original star William Russell [pictured]; sadly, news of the telesnap find came too late to permit any of the snaps to feature on the tape in the manner of last year's *Ice Warriors Collection* release.

The Crusade telesnaps came to light only very recently, after **DWM** reporter Griffiths interviewed 1970s *Doctor Who* production unit manager George Gallaccio (their chat is transcribed elsewhere in this issue). Gallaccio had mentioned that he owned a number of contact sheets for 1960s episodes but, since he didn't actually work on any of the stories concerned, could not recall which episodes they covered. Says Griffiths: "He rang me back with a vague description of what was on them, and when he mentioned 'Warlord', I thought, 'Ah . . .'. I met up with him at BAFTA in Piccadilly that evening to sort through them."

Gallaccio's collection consisted of five separate stories: *The Crusade*, *The Time Meddler*, *The Tenth Planet*, *The Moonbase* and Episodes 3 to 7 of *The Evil of the Daleks* – all bar *The Crusade* already surviving on tape or previously uncovered in telesnap form. According to George, he'd simply picked up the sheets while working in the *Doctor Who* production office in the mid-1970s; a filing cabinet was being cleared out, he recalls, and since the snaps were going to be thrown out anyway, he took them home when no-one else expressed an interest in keeping them.

The images were originally taken off-screen by freelance contractor John Cura, who was paid by the BBC from 1953 on to photograph images from broadcast programmes – which, in the days before home video, would provide the only permanent visual record of a transmitted show. Around 60 images would be taken for a 25-minute instalment of *Doctor Who*; sets of these images would then be made available to directors, designers and the like as a record of their individual contributions.

The finding of these rare *Crusade* snaps is the first such discovery since autumn 1993, when, independently but-near-simultaneously, then-**DWM** co-editor Marcus Hearn and author Stephen James Walker unearthed a huge cache of the images kept as 10 x 8-inch contact sheets inside long-forgotten files at the BBC's Written Archive Centre, Caversham – a repository for miscellaneous internal BBC paperwork, scripts, transmission logs and the like. Then, two files containing images covering serials Z to UU – *The Gunfighters* to *The Mind Robber* – were found intact, except for sheets covering *The Enemy of the World* Episode 4 and *The Dominators*. Since then, **DWM** has regularly featured the images in its *Telesnap Archive* series (*The Savages*, *The Power of the Daleks* and *The Moonbase* have yet to see print at this point). Further research has shown that these represented a fraction of the episodes recorded by John Cura; 'PasB' [Programme as Broadcast] documents compiled contemporaneously suggest that *The Daleks* 1-3 and 6-7, *Inside the Spaceship*, *Marco Polo*, *The Keys of Marinus* 1 and 2, *The Sensorites* 1 and 2, *Planet of Giants* 1-4 [sic, but thought unlikely to actually include the scrapped fourth instalment *The Urge to Live*], *The Rescue*, *The Romans*, *The Crusade*, *The Chase* and *The Time Meddler* were all preserved in this way.

No surviving records indicate that snaps of any other junked 1960s episodes (*Galaxy 4* to *The Celestial Toymaker*, plus *The Invasion* and *The Space Pirates*), were ever made – but the discovery of the Gallaccio collection is the first time that snaps taken prior to *The Gunfighters* have been proven to exist. Which means that it is entirely possible that images from all seven episodes of the highly-regarded *Marco Polo* could well exist in someone's loft somewhere. If they ever do show up, rest assured that **DWM** will not be far behind . . .

Win sirens!

Big Finish's first *Doctor Who* audio drama, *The Sirens of Time*, is available on CD and cassette from 19 July – but we've got five to give away in this issue's competition!

DOCTOR WHO
THE SIRENS OF TIME
A BRAND NEW FULL CAST AUDIO DRAMA STARRING PETER DAVISON, COLIN BAKER & SYLVESTER McCOY

The second episode sees the Fifth Doctor trapped with nasty Nazis aboard a U-boat. To win, we want to know: in which TV story did the Doctor board a submarine?

Answers on a postcard or stuck-down envelope marked TOO MUCH LIKE 'UNSINKABLE' to the editorial address by 31 July.

Fourth Doctor Tom Baker was at the Stamp Centre in London on Tuesday 8 June, signing limited edition First Day Covers for the Royal Mail's Dalek stamp, one of this year's celebratory Millennium issue. Tom's first novel, charmingly titled *The Boy Who Kicked Pigs*, will be published by Faber & Faber on 1 November. Photo: Mark Young

Outside the Spaceship

What Doctor Who's movers and shakers are up to . . .

Compiled by Dominic May

Television **Colin Baker** plays the Head of MI6 in Gerald Seymour's two-part John Thaw drama *The Waiting Time*, to be shown by ITV in the Autumn. **Paul McGann** is shooting forthcoming BBC TV movie *Nature Boy* until July. **Frazer Hines** is presenting *City Centre Walks* for Yorkshire Television and *Out and About* for BBC2; he appears as two characters in a forthcoming BBC2 drama-doc about author Dick Francis. **Philip Hinchcliffe** is executive producer of *The Last Musketeer*, a two-hour ITV series about a fencing teacher at a remote Scottish girls school, plus dramas titled *Take Me* and *Space*.

Film **Louis Marks'** £9.5 million production of *Daniel Deronda* is set to film from September. *Leisure Hive* director **Lovett Bickford** is producing two movies, *Full Fathom Five* and *God's Spy*. 1996 TV Movie executive producer **Jo Wright** will co-produce *Northanger Abbey* in conjunction with Miramax subsidiary HAL Films – a company linked last year to a potential *Doctor Who* feature film . . .

Stage **Colin Baker** is hooked up to star in *Peter Pan* at The Hall For Cornwall in Truro from 23 August to 4 September, and will play King Rat in *Dick Whittington* at the Wycombe Swan over Christmas. **Sylvester McCoy** is set to reprise the role of Clarin at the Edinburgh Festival in Pedro Calderón de la Barca's *Life is a Dream*, moving to London's Barbican Theatre between 23 September and 2 October. **Frazer Hines** is touring in *Run For Your Wife* with Bobby Davro from 14 June, and will play Buttons in *Cinderella* at the Theatre Royal, Lincoln over Christmas. **Bonnie Langford** plays the lead in *Peter Pan* over Christmas at the Wimbledon Theatre alongside Kiston **Leslie Grantham** as Captain Hook.

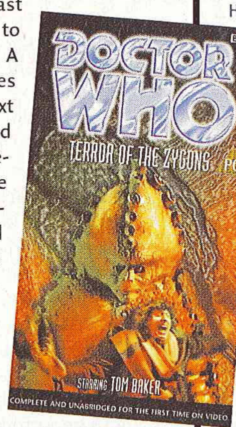
Obituaries **Graham Armitage**, who played Barney in *The Macra Terror* Episode One, died on 6 March. *OTS* also regrets to report the following deaths: **Jack Waters** (a Thal in *Dr Who and the Daleks*) on 23 January; **Bobby Roberts** (a Circus extra in *Terror of the Autons*) on 5 April; and **John Hughes** (an extra in *Spearhead From Space*).

Three more Past Doctors books for 2000

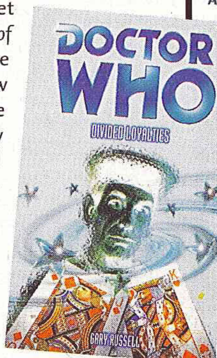
Invasion of Time on VHS in March

Sontarans-take-Gallifrey epic *The Invasion of Time* is set for BBC Video release in March 2000.

Starring Tom Baker, this six-part story, to be issued as a double cassette pack, sees the Doctor betray his home planet, repel two sets of alien terrorists, and bid farewell to companions Leela and K9 [mark I]. The final adventure of Season 15, it's now the most wanted Fourth Doctor tale yet to be released, according to the last **DWM** Readers' Survey to pose the question. A number of other titles allegedly for release next year have been bandied about in other science-fiction magazines: none are cleared and confirmed at present, and **DWM**'s policy remains to report fact, not premature speculation.



Other news from BBC Worldwide: Past Doctor novels for February to April 2000 have been commissioned, all from established authors. They are: *The Tomb of Valdemar* by Simon Messingham, "a tale of gruesome whimsy" set during the Fourth Doctor's quest for the Key to Time; *Campaign* by Jim Mortimore, a First Doctor historical set shortly after *The Reign of Terror*, in which the original TARDIS crew encounter Alexander the Great; and *Verdigris* by Paul Magrs, a Third Doctor and Jo adventure featuring Time Lady Iris Wildthyme, star of Magrs novels *The Scarlet Empress* and *The Blue Angel*. Here, gifted youths have reason to suspect that the Doctor is a villain, abusing his position as a first point of contact between intelligent alien races and Earth's authorities . . .



After several months' turbulence at BBC Books, a new structure for the commissioning of original *Doctor Who* fiction has been established. Stephen Cole remains Range Consultant, advising two commissioning editors on both the Past Doctors and Eighth Doctor ranges. The Past Doctors novels are now being overseen by established author Justin Richards, who will consider new submissions all year round. Ben Dunn continues to oversee the Eighth Doctor books; proposals from unpublished authors will now be read for both series – but only twice a year, on 30 September and 31 March, to allow the series' internal continuity to be properly worked through.

Collector's Heaven

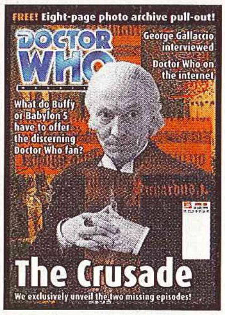
July **Mon 5** **Video boxed set** **Doctor Who: The Crusade** [1 & 3 only, plus CD of 2 & 4] **& The Space Museum** [First Doctor, Ian, Barbara & Vicki] *BBC Video* £19.99; **Novel** **Doctor Who: Autumn Mist** by David A McIntee [Eighth Doctor] *BBC Books* £5.99; **Novel** **Doctor Who: The Final Sanction** by Steve Lyons [Second Doctor, Jamie & Zoe] *BBC Books* £5.99 **Mon 19** **Audio drama** **Doctor Who: The Sirens of Time** by Nicholas Briggs [Fifth, Sixth & Seventh Doctors] *Big Finish* double CD £13.99/double cassette £9.99

August **Mon 2** **Video** **Doctor Who: Terror of the Zygons** [unedited] [Fourth Doctor, Sarah & Harry] *BBC Video* £10.99; **Audio** **Doctor Who: The Massacre** [First Doctor, Steven & Dodo] *BBC Radio Collection* double CD £11.99/double cassette £8.99; **Novel** **Doctor Who: Interference I** by Lawrence Miles [Eighth Doctor] *BBC Books* £5.99; **Novel** **Doctor Who: Interference II** by Lawrence Miles [Third Doctor & Sarah] *BBC Books* £5.99

September **Mon 6** **Video** **Doctor Who and the Curse of Fatal Death** [Ninth, Tenth, Eleventh, Twelfth, Thirteenth Doctors & Emma] [contains 'making of' documentary plus Lenny Henry, French & Saunders and other spoofs] *BBC Video/Comic Relief* £12.99; **Novel** **Doctor Who: The Blue Angel** by Paul Magrs & Jeremy Hoad [Eighth Doctor] *BBC Books* £5.99; **Novel** **Doctor Who: Divided Loyalties** by Gary Russell [Fifth Doctor, Adric, Nyssa, Tegan & the Toymaker] *BBC Books* £5.99;

October **Mon 4** **Audio drama** **Doctor Who: Phantasmagoria** by Mark Gatiss [Fifth Doctor & Turlough] *Big Finish* double CD £13.99/double cassette £9.99; **Novel** **Doctor Who: The Taking of Planet Five** by Simon Bucher-Jones & Mark Clapham [Eighth Doctor] *BBC Books* £5.99; **Novel** **Doctor Who: City at World's End** by Christopher Bulis [First Doctor, Susan, Ian & Barbara] *BBC Books* £5.99;

November **Mon 1** **Video boxed set** **Doctor Who: The Beginning** [pilot episode, 100,000 BC, *The Daleks* & *Inside the Spaceship* + keyring & postcards] [First Doctor, Susan, Ian & Barbara] *BBC Video* £34.99; **Audio drama** **Doctor Who: The Sound of Fear** by Justin Richards [Sixth Doctor & Peri] *Big Finish* double CD £13.99/double cassette £9.99; **Novel** **Doctor Who: Frontier Worlds** by Peter Anghelides [Eighth Doctor] *BBC Books* £5.99; **Novel** **Doctor Who: Corpse Marker** by Chris Boucher [Fourth Doctor & Leela] *BBC Books* £5.99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We exclusively unveil the two missing episodes!

I wonder if robots might one day be powered by static electricity?

Christopher H Bidmead changed my life. Until the screening of Season 18 of *Doctor Who*, my two best subjects at school had been Art (drawing Daleks) and English (writing about Daleks). But in 1980, Bidmead took charge of *Doctor Who*'s scripts and decided to stimulate and enthral the nation's youth with science fiction stories offering – shock! – *real* science. Sadly, I was one of the fools suckered by this thinly-disguised recruitment drive for a new generation of mathematicians and astronomers.

Time passed, and in 1990, I woke up at University one morning – a year into an airless three-year Physics with Astrophysics degree course – and realised I hated *everything* about the subject. Science at this level was all spurious equations full of 'thetas' and 'Big G', every factor and integral nailed to, literally, the Nth degree. There was no room for personal expression, no latitude for emotion, no time for jokes. Worse still, it had recently pained me to discover that much of Season 18's science was actually no more 'real' than *The Time Monster*'s cork-and-fork Time Jammer or *Evil of the Daleks*' static powered time machine. I can only assume that David Whitaker once had a disturbing experience with a Van der Graaf generator, so convinced was he that you could actually summon monsters with the power of a balloon rubbed vigorously against an Arran sweater. Hair-raising stuff. So I got out of bed, signed up for the student newspaper, auditioned for a play, and watched my degree slide away into Uncertainty and Chaos. Again, literally.

Now fast forward to this morning. Waking to the *Today* programme on Radio 4, I hear an interview with a scientist who claims to have cracked the equations governing possible faster-than-light travel. While it is known theoretically that the energy required to 'warp' space to allow nearly instantaneous travel is greater than the total energy of the Universe itself, one Chris Van Den Broek has calculated that such a journey would be possible in a transcendent 'space' with a tiny surface area but a large internal volume. Remind you of anything?

As I lay there, I wonder what other *Doctor Who* strangeness might eventually come true – perhaps be *made* true – and whether one day someone will be sending out Artron energy bills or powering robots by static.

And to think that I missed my chance to invent the sonic screwdriver. Dammit. I should have trusted Mr Bidmead more . . .

Gary

Editors Gary Gillatt BSc Hons, physics with astrophysics
Alan Barnes BA Hons, media production
Editorial assistant Ed Salt BTec, stage management
Design Peri Godbold BA Hons, graphic design

Production Mark Irvine
Product Manager Liz Teal
Chief Sub Jason Quinn
Managing Editor Alan O'Keefe
Managing Director Miles Stevens-Hoare

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Timelines

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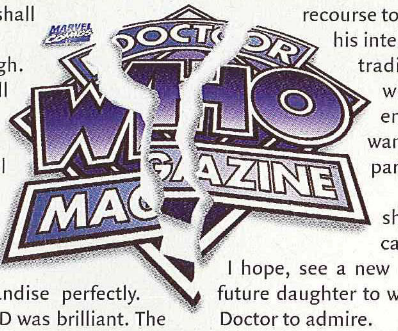
NEW LOOK DWM



Well, we all knew this day would come sooner or later. Eventually you'd have to give in.

So it's finally farewell to the beloved Diamond Logo. We shall miss you.

Just wait though. It'll be back. You'll see!

Gordon Barr
via e-mail

The new logo looks cool and now complements the rest of the merchandise perfectly. The free interview CD was brilliant. The stars are enthusiastic, the producers are clearly the right people to take Doctor Who into the 21st century and the excerpts awaken that unbearable post-*Grandstand*/pre-*Generation Game* feeling ('I caaaaan't wait!!!'). Roll on *The Sirens of Time*, and keep up the grand work.

William Hadcroft
Worsley, Manchester

. . . the *Everything you ever needed to know about* column has made a fabulous first impression. The crossword is a great little bonus to while away those bus/car/train journeys. Extended *Shelf Life* is also great . . .

Stuart Sutton
Newark, Notts

. . . I think the jury is out on *The Time Team*, and anyway at that viewing rate surely the gang will have gone completely mad before we reach the Tom Baker era. The *Everything you needed to know about* section I'm not convinced by either – those who have read the books will know it all already and those who haven't are [a] probably never going to anyway, and [b] going to have the story spoiled if they do. Are the *New Adventures* popular enough to warrant more widespread attention? And please get rid of the cryptic crossword – it's pants (and I can't do it).

David Green
via e-mail

THE NEXT REGENERATION

Thank you for such a positive article [*We're gonna be bigger than Star Wars!*, **DWM** 279]. For the first time in ten years I feel optimistic about Doctor Who returning to television. I want to agree wholeheartedly with Steven Moffat – *Doctor Who* is first and foremost for children, and there is nothing wrong in liking good quality children's drama as an adult . . .

Secondly, we can dump anything but the basic premise – which is the Doctor is never violent. These days more than ever children need a hero who does not recourse to violence but using his intelligence. Too much traditional baggage will turn a new audience right off – who wants something their parents rave about?

But thanks for the shot of positivism – I can now realistically, I hope, see a new *Doctor Who* for my future daughter to watch with her own Doctor to admire.

Sandee Jemmett
via e-mail

Considering the experience and talent of the individuals interviewed in *We're gonna be bigger than Star Wars!*, why don't they themselves set up their own production company, put together a working document and format treatment and pitch a series to the BBC? Let's face it, these guys are probably the best-qualified people in the industry to write and produce the show should it ever return. And there's nothing to stop them! They're experienced TV professionals – so go for it, guys!

Mark Dando
via e-mail

Identical sentiments to Mark's were expressed by **Paul Hayes** of Clapham, West Sussex: "Surely the strength of their TV reputations would mean that they would at least be listened to? In fact, did you just put that feature together on a whim? Or do you guys know something we don't?" **Huw Llewellyn Davies** [via e-mail], wanted to take issue with the panel's mutual concurrence that 50-minute stand-alone episodes would be the way to take the show forward, thinking that format flawed: "If you doubt this, go and watch many an episode of *Star Trek: Voyager*, where the plot moves fine for 35 or so minutes, then is killed by rampant technobabble as they run out of time and space to develop it properly. No, the way forward, if 25-minute episodes are out, has to lie in the form of 90-120 minute TV movies . . ."

Some of the panel's more radical ideas didn't go down too well with everyone, however . . .

I'm sorry, but I cannot see how you can do away with continuity and still call the

A Time Lord collects his P45

programme *Doctor Who*. I especially wish to take issue with what Russell T Davies said (and which was backed up by the rest of the panel) about the Time Lords. This "excess baggage" is one of the central features of *Doctor Who*, and has been since 1969. I agree explaining back-plot all the time would be dull. But don't just throw away everything that makes *Doctor Who* special, just like that. Don't write a Time Lord story for a while, have the Doctor talk about his people a little every so often to his companion so the audience becomes slowly aware of them, and then do a Gallifrey story (and Gallifrey is, for me, by far the most interesting type of story, not "yawn inducing . . . rubbish"). *Doctor Who* is special for three reasons: its past history and glories, the story you are watching or reading in the present, and a future you can only dream about. Take away one of those, and you take away the spirit and the magic.

Philip Craggs
via e-mail

I found myself really disagreeing with the writers quoted in the 'Next Regeneration' article . . . Steven Moffat talks about *Doctor Who* being a children's show. What is this compulsion to define a show as adult- or child-oriented? A decent show is quite capable of entertaining both adults *and* children. Once you define something as a children's show, you invariably end up with immature shows that bore adults and patronise children. Define it as adult and you get pseudo-intellectuals writing inaccessible scripts with more bad language, violence and sex than is necessary.

Your writers want to scrap continuity. In that case, why bother resurrecting the show at all? *Doctor Who* has left 30 years' worth of history and it would be criminal to disregard it. When *Star Trek* came back in the form of *The Next Generation*, the original series wasn't ignored. The new series built on its strengths and used its history. Similarly, George Lucas isn't abandoning everything he created 20 years ago in *The Phantom Menace*. I think Gareth Roberts underestimates the audience's memory by stating that "anything that happened over six months ago is ancient history". Most soap fans *do* remember past characters and incidents and would be insulted if continuity is blatantly ignored or contradicted. You can't rewrite history in the real world – why do it to the fictional history of a TV programme?

And yet the writers suggest keeping the Police Box. Why? It's a prop. It's not important. OK, so it's become something of an icon, but I think it's survived over the years for the wrong reasons. The TARDIS is only a means of transport. Why not allow its exterior to change, just as its interior has over the years?

The other thing I'd like to see disappear is the idea that the Doctor needs a 'costume' and 'companions'. Let him wear clothes and make friends instead!

Steve Wilson
via e-mail

. . . but the absolute last word on the 'Next Generation' feature goes to e-mail correspondent **Ben Thompson**, who wrote simply: "More *Doctor Who* Lego! More *Doctor Who* Lego!"

FURTHER OUTRAGE

Also this month: the *K9/Queer as Folk/Mark Worgan* debate [see **DWMs** passim] rumbled on and on. Many others agreed with our next correspondent . . .

Gavin Robinson's letter [*Timelines*, **DWM** 279] upset me as an Evangelical Christian. The tone of his hostility towards the Christian faith is as prejudiced and ignorant as any Bible-thumping homophobe. Do you not see that by calling the gospel of peace and love an "outdated" and "archaic" religious system you are displaying the kind of inhuman marginalising of a section of a society that you so deplore? God made you gay, Mr Robinson, and God loves you, so don't throw it back in His face by accusing all Christians of being the same as one foolish individual . . . I really wanted an opportunity to say that we're not all so divorced from reality.

Alex Goldfinch
Barons Court, London

MORE RE-RELEASES

All the people complaining about the combined release *The Beginning* [see *Timelines*, **DWM** 279] seem to forget that they are not the only fans out there. And some, particularly the new, younger fans, will not have copies of either *100,000 BC* or the first Dalek serial. I personally welcome the multiple release. It is clearly intended as a Christmas present, and will indeed be an ideal gift for someone like myself . . .

Have a heart, and think not only of your own pockets, but of the future fanbase of the show.

Oliver Thornton
via e-mail

I for one am overjoyed at the BBC's decision to release *The Beginning* boxed set. I will be the first in the shop with my 25 to buy it come November. I, like others, suffer from the BBC Deletion Syndrome, that ludicrous marketing decision to delete the bulk of *Doctor Who* videos four years ago, thus leaving huge gaps in my collection, including *100,000 BC* and *The Daleks* – so I'm glad they will be re-released, cleaned up to boot.

Paul Cryer
via e-mail

ABOUT FACE

I must take issue with the review of *The Face of Evil* in Shelf Life [**DWM** 278]. The criticisms seemed to revolve around the fact that it was different from the rest of the season that it came from – surely not a bad thing in itself?

Why can't a story be reviewed on its own merits rather than expecting it to conform to the stories that surround it? I don't rail against the personal opinion of your reviewer, but I would expect that her arguments could reflect what we see in the story, rather than what we do not see. In my humble opinion *The Face of Evil* is an intelligent and individual story, written with larger aims in mind than the horror theme that ran through the rest of the season. It asks interesting questions about belief and faith and, considering that it was directed at an audience of children, answers them well.

Caroline Symcox
Oxford

Surprised? You should be . . . [**DWM** 277] was appropriately illustrated by the review of *Revenge of the Cybermen* in the same issue. **DWM** video reviews often view the series out of context. There's nothing smart about picking to pieces a 25 year-old serial. Other 'critiques' are no better – Virgin's *Handbook* series and *The Television Companion* are little more than catalogues of churlish fan criticisms past and present. Reviews that deny the entertainment value of any serial have no place in **DWM**. The reviews should seek to find the more positive aspects of each video release. A more generous reviewer of Revenge may have remarked on the claustrophobic settings of Nerva and Voga's caves, the stylish redesign of the Cybermen and the Cybermats, the exciting cliffhangers (particularly Part Two's), competent performances from the regulars and supporting characters, especially David Collings' Vorus, and the excellent location filming at Wookey Hole . . .

It's not hard to enjoy stories like *Revenge of the Cybermen*, which is no better or worse than most. Suspension of disbelief, even when the CSO is blurring at the seams, is all that is required – except possibly an ignorance of 'professional' or 'superior' fans' views of the series.

Steve Haines
Burnley, Lancs

KRARG WEEK?

Roger Dalrymple (of Oxford, oddly enough) has sent in a picture of his Uni chum Martin Nichols alongside a gentleman named Tom Baker, taken at Emmanuel College, Cambridge during the location shoot for *Shada* in autumn 1979: "The Time Lord remarked upon the resemblance of hairstyles, although no offer of employment as stunt double was forthcoming. Might other members of the Cambridge class of '79 harbour similar shots?" There's a challenge if ever we heard one, but let's go one better. If anyone out there has pictures of themselves with real *Doctor Who* people at a genuine, *bona fide Doctor Who* location shoot, then we want the evidence – and we want it *now* . . .

UNLIKELY LOOKEY-LIKEYS [continued]

Following reader John Richardson's letter in **DWM** 275 concerning a Steve Coogan lookalike in *The Hand of Fear*, **Phillip Madeley** of Manchester wants to point out that the executioner in Scene Two of *The Underwater Menace 3* resembles Paul Whitehouse, of *The Fast Show* fame (we'll take your word for it, Phillip). Meanwhile, **Gavin Winters** of Waterford City writes: "In the video for Catatonia's recent single *Dead From the Waist Down* there's a farmer character played by an actor who is the spitting image of long-term Dalek operator John Scott Martin. Could you check this out, as I'm convinced it's him?"

Congratulations, Gavin. We have it on good authority that you are absolutely correct . . .

Blimey, that's a bit like Doctor Who, that is . . .

When is Doctor Who not Doctor Who? When it's transmitted in the guise of another fantasy show altogether! Six DWM experts tune in to a bunch of cults – and look for Doctor Who by any other name . . .

It's a widely accepted truism that although fans of *Doctor Who* really do adore *Doctor Who*, we actually spend as much time enthusiastically picking flaws in episodes or performances as we do babbling breathlessly about how marvellous it all is. It *is* a *good* love we feel, an accepting love, a warm and cuddly love. It's certainly not a blind love or a jealous love. *Doctor Who* is great fun, we say, it's very very clever and very very imaginative, but hey, if you don't agree, we really don't want to get into a fight about it.

The only problem with this laid-back attitude is that lots of other people out there seem like they actually *do* want to have a fight about it. There are people around who, on meeting a *Doctor Who* fan, seem to see no more that an easy target for derision. They *spoil* for a ruck. Sadly, however, they don't even talk a good fight. The first attack is almost always the same: they will name the currently most fashionable slice of TV fantasy drama, and strike forth with the well-worn phrase, "That's better than stupid old *Doctor Who*!"

Now the *Doctor Who* fan, raised on the mellow 'let's-all-be-best-pals' principles preached by their hero, will, naturally enough, refuse to rise to this obvious bait. Instead, they will nod sagely, state that they are pleased that their challenger loves X, Y or Z series so, and then seek to find some common ground. The belligerent stranger (or brother, sister, school-mate, colleague or lover) will not, of course, have the intellectual wherewithal to cope with such sophisticated and reasonable debate, and a look of panic will flit across their poor, incomprehending little face before they stride off into the distance (or across kitchen, playground, canteen or bedroom) still muttering their "Better than *Doctor Who*" mantra.

The *Doctor Who* fan will then smile to him or herself and settle down to watch an episode of *Hercules: The Legendary Journeys*, thereby proving just how broad-minded they are.

How can you lead the most trenchant Files fan or Londo lover into Doctor Who appreciation?

Recognising that this little scenario is played out countless times a day around the world, **DWM** has invited a gaggle of writers to discuss the merits of some other fantasy series for the education of all. The collection of short treatises that follow will helpfully spread peace through the land, bringing *Doctor Who* and *Star Trek* and *Buffy* fans together in a warm glow of mutual adoration. As the accepting souls you are, most readers of this magazine will probably be fans of some or all of the series discussed here, but alas, the *X Files* or *Babylon 5* fan in your life will probably not be so nearly tolerant and accepting.

Our writers have risen to the challenge of identifying episodes of their second favourite series that are most like *Doctor Who*, and vice versa. With this handy guide at your fingertips, you can easily lead even the most trenchant *Files* fan or Londo lover into the light of *Doctor Who* appreciation by the quickest possible route.

And where better to start than with . . .

Star Trek

by **Keith Topping**

CITY ON THE EDGE OF FOREVER

Star Trek isn't really very much like *Doctor Who*. I make that point at the outset because, despite many fans' attempts to fit a square peg into a round hole, the two series are the products of different cultures, influences and formats. As different as the desert near Los Angeles in June compared to a gravel pit in Gerrard's Cross on a wet Wednesday in November, in fact. Nevertheless, the *Star Trek* episode *City on the Edge of Forever* reminds us that, when it comes to time travel, certain rules apply.

Ask yourself, 'How many *Doctor Who* stories have taken place in a desolate portal between dimensions?' (Err . . . four, next question.) It's about the same number that have featured god-like aliens able to offer a glimpse of history as some kind of prize.

So, aesthetically, there is no doubt that *City on the Edge of Forever* could have been a contender. But once we get into the concepts within the episode – interference with timelines in the past creating alternatives in the future and paradoxes in the present – you've got an entire strand of *Doctor Who*

Left: Mr Sulu, Captain Kirk and Dr McCoy in classic *Star Trek*. Right: a selection of characters from *Babylon 5*'s intergalactic melting pot. Centre: *Frontier in Space* – the *Who* story which most resembles these two

mythos covered. Kirk and Spock's efforts to find McCoy, whose actions in the past have so changed their present and our future, are a Blinovitch-meets-Einstein story that could have come straight out of Sydney Newman's initial format for *Doctor Who*. The rocks look like polystyrene too. Very *Doctor Who*.

FRONTIER IN SPACE

Doctor Who, on the other hand, *often* tried to look and sound like *Star Trek* after the latter first appeared in Britain in 1969.

This is possibly inevitable, since *Star Trek* quickly picked up a huge audience that must have caused some envious muttering in the *Who* production office. *Doctor Who* had always contained elements of moralising, but in the early 1970s, this became more prevalent. So too did the use of transporter beams, hand-held communication devices and aliens with green skin, and wasn't *all* to do with the introduction of colour TV. One story that includes all of the above, and more, is *Frontier in Space*, a classic example of a *Doctor Who* story hugely influenced by *Star Trek*.

A single world-order which is a prime candidate to join a Starfleet-like Federation of Planets (as in, for instance *The Curse of Peladon*) stands at the brink of war with a noble but mistrusted alien race. Yes, it's the *Star Trek* episode *Balance of Terror* with the Draconians and the Romulans interchangeable. Throw in the evil machinations of a Klingon-like Master (*Errand of Mercy*), a prison colony (*Dagger of the Mind*) and a few stray plot strands from *Journey to Babel* and it's almost a relief when the Daleks turn up to reinforce that this is, in fact, *Doctor Who* we're watching. The minimalist functionality of the dayglo plastic sets provides a touch of British perspective to *Star Trek*'s bigger-budget exercise in space opera, but this is *Doctor Who* the Gene Roddenbery way, in which space is a tool and time a mere toy.

It appears we all had one hell of a lucky escape.

Keith Topping is co-author of The New Trek Programme Guide

1970s *Doctor Who* often tried to look and sound like *Star Trek*

Blake's 7

by **Sue Cowley**

MISSION TO DESTINY

Consider the evidence: a murder is committed aboard an isolated vessel manned by a small and rather stroppy crew. Enter our heroes, who, as more crew members die horrible deaths, set out to prove their own innocence by tracking down the murderer . . .

Given that the style and structure are pure Agatha Christie, it is impossible not to draw the parallels between the *Blake's 7* episode *Mission to Destiny* and the similarly-inspired *The Robots of Death*. In *Mission to Destiny*, *Blake's 7*'s ensemble crew is effectively sidelined as Blake *et al* are sent off on a wild goose chase of a sub-plot, leaving only Avon and Cally to solve the mystery. Avon takes a

Left: the crew of the Liberator in early *Blake's 7*. Right: the Fourth Doctor on Pluto in *The Sun Makers* quite uncharacteristic Doctor-esque turn, seeking truth and justice aboard the spaceship *Ortega*, and Cally plays the assistant – asking questions at the appropriate times, fighting off the more lascivious members of the crew, and generally helping make Avon look clever.

There are few episodes of *Blake's 7* that entirely abandon the 'rebels-united-to-challenge-a-tyrannical-Federation' theme in favour of a murder mystery or alien invasion plot. *Mission to Destiny* is one of these atypical editions, and consequently has more in common with *Who*. It even has a comparatively upbeat ending, unlike the episode *Killer*, where even though Blake assumes a Doctor-like role and becomes unusually wise about practically everything, everyone still dies at the end.

There is, however, one sequence in *Mission to Destiny* which exemplifies a fundamental difference between the two shows, for though the Doctor has been required, on occasion, to use brute force to vanquish his foes, he never relishes it the way Avon does when he punches the villainous Sara . . .

THE SUN MAKERS

One would expect *Doctor Who* and *Blake's 7* to have much in common given their shared pool of writing, production and directing talent, but it is fair to say that *Who* most commonly echoes *Blake's 7* in its details, rather than in tone or structure.

The Sun Makers is brimming with such details: the Megropolises of Pluto, where the populace is cowed by the drug PCM, mirrors Earth under the Federation, where life in the Domes means drugged slavery, and daylight and fresh air are forbidden luxuries. A grade caste system is common to both societies, and in best Roj Blake style, the Doctor stirs up rebellion amongst the locals with no hesitation, and demonstrates no concern for those like Gatherer Hade who will die as a result. Dudley Simpson's incidental music could easily be bits he had left over from scoring *Blake's 7*, helping to emphasise the similarities in costume and general design, and Robert Holmes' signature characterisations inevitably call to mind his similarly splendid work on several episodes of *Blake's 7*.

Also worthy of note: the tunnels that reappear in *Ultraworld*; Michael Keating as Goudry, which is effectively his audition for the part of Vila; and the fact that the Collector and *Blake's 7* baddy Servalan obviously go to the same hairdresser . . .

Given the similarities, it is also worth pointing out that the self-same elements which are key to *Blake's 7*'s bleak formula are merely the window dressing in a highly entertaining *Doctor Who* story.

Sue Cowley writes regularly for leading Blake's 7 *fanzine* Horizon

Buffy the Vampire Slayer

by **Mark Wyman**

BECOMING

Buffy the Vampire Slayer is most like *Doctor Who* in *Becoming*, the two-part finale to *Buffy*'s second season (due for UK transmission in August 1999). Here, the fate of all life on Earth hangs in the balance, as a group of vampires attempts to summon forth a demon to swallow the world. It's rather like the turn-this-planet-inside-out apocalypse threatened in *Doctor Who* (1996).

Although lacking a time travel facility, this story's events are given extra resonance by illustrating the longevity of the leading vampire, Angel.

This ageless and once-reformed killer's macabre history is shown through flashbacks spanning three centuries, including his first regeneration as a vampire. The story reaches a climax when the title figure (Buffy Summers, a teenager whose reluctant destiny is to confront vampires and other evil forces, while struggling with life as a Californian schoolgirl) finally confronts the evil-doers' ringleader.

Ace's church roof fight with the Haemovores would not look out of place in *Buffy the Vampire Slayer*

Many other similarities may ring bells with followers of *Doctor Who* in general. They include the attempted arrest of Buffy by the local authorities for a murder she didn't commit; a life-threatening attack on her closest companions; the sudden appearance of a rarely-seen friend of her own kind; and the capture and torture of a Professor-like figure for information.

Several story threads are timed to peak around the cliffhanger that intercedes halfway, while in the series' central sanctuary of the school library. The library is often the equivalent of the TARDIS as a place of refuge, research and regrouping. An attack that penetrates it is therefore extremely serious.

While the actions of her 'assistants' are crucial in averting the apocalypse, they do precipitate another regeneration, leaving the central character to depart without even saying goodbye.

THE CURSE OF FENRIC

It isn't just those literally blood-thirsty vampires (or Haemovores, as defined by the Doctor) menacing our heroes in graveyards and dark passageways that recall a sense of *Buffy* in *The Curse of Fenric*. No, the very ambitious backstory to *Fenric* of a fight against a force of evil older than mankind parallels the underlying mythology of *Buffy*, where vampires and other demons are remnants of the Old Ones who walked the Earth long ago.

But beyond that, there are some remarkable coincidences. Ace's fight with the Haemovores on the church roof, using her fists and feet, would not look out of place as a scene for Buffy Summers herself, and both are teenagers who have somehow destroyed large sections of school property. Ace's mother being in danger, and indeed the Perivale girl's concern for the baby without deducing the connection, mirrors a regular motif in *Buffy*, where Mrs Summers is involved in vampire attacks more than once while remaining somehow ignorant of her daughter's destiny.

The fate of Ace's newly-met teenage friends Jean and Phyllis, who are seduced by the notion of evil and become vampires themselves, would also be familiar to Buffy and her school-friends. They never know when an old friend might suddenly bare their fangs and reveal their new nature.

Add to this a diffident academic in tweeds; a cripple in a wheelchair who regains his mobility to crucial effect, and an apocalyptic master-plan reliant on apparently trustworthy authority figures (a central arc of *Buffy*'s third season) and the parallels multiply. Top it off with the translation of some ancient, prophetic inscriptions, and of course, an eccentric Brit out-thinking the enemy, and it all fits.

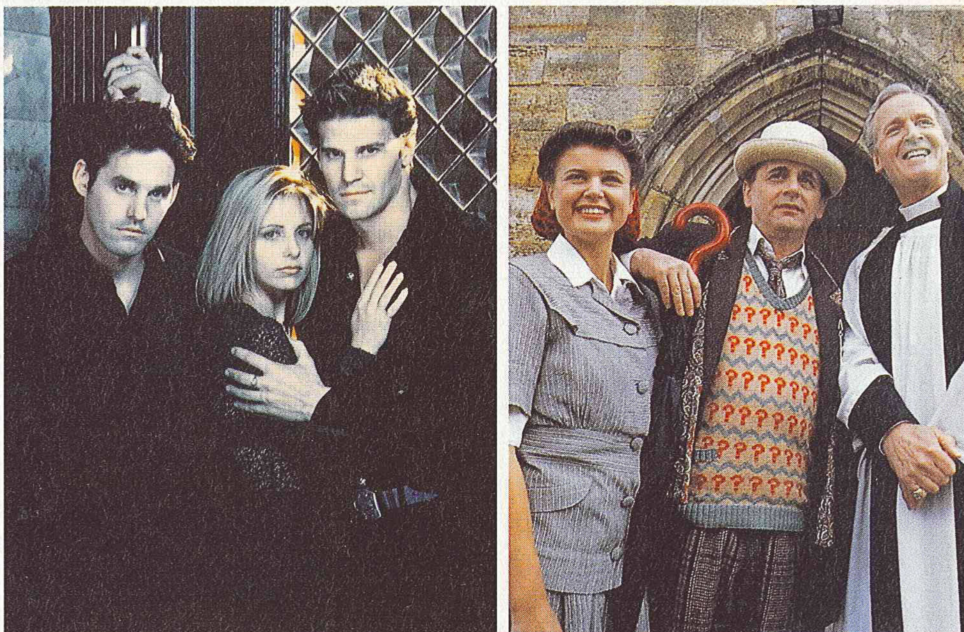
Mark Wyman writes about Buffy the Vampire Slayer *for a variety of UK science fiction magazines*

The X Files

by **Martin Day**

ICE

Arriving by plane at an Arctic scientific base, two agents from a shadowy governmental organisation find that a once-frozen life form is threatening the safety of the people there – and all humankind – if an alien menace is not defeated.



Left: Xander Harris, Buffy Summers and the cursed vampire Angelus. Right: Ace, the Doctor and the Rev Wainwright in *The Curse of Fenric*. Spot the difference.

Simmering sexual tension in the Antarctic, times two. Left: this could be a case for Mulder and Scully. Right: Smith and the Doctor in *The Seeds of Doom*

A summary, of course, of the *X Files* story, *Ice*. It's a classic 'base under siege' episode, and thus the closest in tone and impact to *Doctor Who*, and to *The Seeds of Doom* in particular. There are crucial stylistic differences, though.

The X Files – for those who have been holidaying on Dulkis recently – concerns Mulder and Scully, FBI agents with a remit to explore the unexplained. Mulder – a believer in all things supernatural, who is driven by the apparent alien abduction of his sister – would very much play the Doctor's role if transplanted into *The Seeds of Doom*. You can almost imagine him saying a line like, "What you have done could result in the total destruction of life on this planet!" and believing it.

Although both stories look to the 1951 movie *The Thing From Another World* for inspiration, *The X Files'* tale has the benefit of John Carpenter's visceral 1982 remake. In *The Seeds of Doom*, the Krynoid visibly dominates its human host in scenes reminiscent of the 1950s TV thriller *The Quatermass Experiment*; in *Ice*, the alien parasite works internally, changing behaviour and slithering just beneath human skin. Both use suspense well, but the implied horror of *Doctor Who* is quite different from the Cronenberg-like 'body horror' of *The X Files*.

The people who face these terrors are also quite different. Not to put too fine a point on it, the supporting characters in the Antarctic scenes of *The Seeds of Doom* are ciphers, there to be killed by the Krynoid; in *Ice*, the team that accompany Mulder and Scully have individual personalities and preoccupations, even if, to be fair, the revelation that one likes listening to tapes of old American Football games on his Walkman hardly counts as detailed character exploration.

THE SEEDS OF DOOM

Arriving by helicopter at an Antarctic scientific base, two advisers from a shadowy quasi-governmental organisation find that a once-frozen life-form is threatening the safety of the people there – and all humankind – if the alien menace is not defeated.

A summary, of course, of the *Doctor Who* story *The Seeds of Doom*. If that doesn't sound entirely like *Doctor Who* to you, it probably has much to do with author Robert Banks Stewart's rough slant on the programme's usual format. As with *Terror of the Zygons*, Banks Stewart uses UNIT as a 'trigger' – the Doctor and Sarah are sent on a mission, just as Steed and Mrs Peel are in his scripts for *The Avengers*. But, during the first two episodes of *The Seeds of Doom*, the viewer is just as likely to be reminded of a different pair of investigators.

Mulder, like the Doctor, is interested in the broader picture, in balancing the acquisition of knowledge with possible danger for human civilisation. Both the Doctor and Mulder have unusual insight that often seems like madness. However, the Doctor's intention to amputate scientist Winlett's infected arm is almost certainly the only way to save the man.

The big difference between the Doctor-Sarah and Mulder-Scully partnerships comes in the form of the 'subordinate' woman. Scully has an expertise and scientific knowledge that Sarah, for all her 'women's lib' and journalistic background, could never even aspire to. In some areas at least, television has come a long way in 20-odd years.

Martin Day is co-author of X-treme Possibilities, *the unofficial* X Files *programme guide*

The Prisoner

……………………………… by **Andrew Pixley**

A, B AND C

Unlike *Doctor Who*'s travels through all time and space, *The Prisoner* is generally restricted to one locale by the nature of its format. In the series, a British intelligence operative resigns his security job, but soon after finds himself knocked-out and kidnapped. He awakens in the surreal 'Village' where people are known as by numbers and a balloon-like guardian ensures that nobody can leave. Most of the 17 instalments are concerned with either our hero Number 6's attempts to escape, or the Village authorities' latest plan to discover why he resigned.

One instalment, *A, B and C*, employs the latter format, as Number 6's dreams are tampered with, placing him in situations where he will succumb and reveal his secrets.

While Number 6 sleeps peacefully in an underground laboratory, his subconscious acts out conversations and fisticuffs with a variety of heavies in a specially created dreamscape. As such, the lead character finds himself in a similar situation to the Doctor's experiences in the APC Net; specifically the territory where he combatted Chancellor Goth in *The Deadly Assassin*. In both cases, external influences drive the experiences, forcing the hero to make choices and decisions; the Doctor is pursued by a veiled hunter through a desolate, surreal wasteground while Number 6 is approached by known enemy agents at a delightfully dreamy party he once attended in Paris.

THE MACRA TERROR

Ian Stuart Black's *Doctor Who* serial *The Macra Terror* predated the debut of *The Prisoner* on ITV by some six months, and depicted an apparently cheerful, happy settlement that was merely a façade for something far more sinister.

This community's day was regulated by monophonic synth music in the same manner that annoyingly jolly brass band could not be prevented from blaring forth from the Village tannoys. Both settlements employed a euphemistically named 'Hospital' to administer 'treatment' to those who did not conform.

There is also a sense of conformity instilled by an unseen authority; the Colony workers sport typical Sixties tunics, while blazers, university scarves, coloured capes and boaters are the fashion for the Village numbers. The Colony is apparently run by the Pilot, taking his orders from the benign Controller whose face appears on large telescreens; the sequence of 'Number 2's who attempt to run the Village their way take their directives over a cordless telephone from Number 1. And, behind the music and games and dancing, both these communities are masking a dark secret. The Doctor discovers the alien Macra nest which requires a constant supply of toxic gas to sustain horrific creatures, whereas Number 6 and those around him must battle to keep their identities and minds in the face of mind-bending assaults on their reason.

Two stunning series. Two pieces of entertaining and challenging television.

Andrew Pixley knows about everything

Babylon 5

……………………………… by **Andy Lane**

A SPIDER IN THE WEB

On the face of it, there's scant similarity between *Doctor Who* and *Babylon 5*. The former is an essentially endless series of independent adventures, written by an ever-changing group of people about a small cast of characters who range through time and space sorting out situations and leaving before the consequences of their actions can fully be realised. The latter, in complete contrast, is a story deliberately constrained to five years by its creator, in which a large cast of characters stay primarily in one place (the space station of the title) and watch as the consequences of their actions become apparent in the Machiavellian politics of the galaxy. The two are almost at complete right angles to one another.

However, *Babylon 5*'s creator, Joe Michael Straczynski, is a self-confessed fan of British science fiction, and if one looks carefully one might discern a small but identifiable point of congruence.

> **Both The Prisoner and The Macra Terror depict cheerful settlements which mask something sinister**

The archetypal *Doctor Who* story is probably the one where a series of strange events and even stranger murders occur in an isolated environment and the Doctor attempts to unmask the killer only to find that there is something much more sinister going on than mere murder. The idea has found its expression in such diverse stories as *The Wheel in Space*, *Horror of Fang Rock* and *Terror of the Vervoids*, and if we want to find the *Babylon 5* episode that best replicates the ethos of *Doctor Who* then this is where we should start.

Ironically, it's an episode written by someone other than Joe Michael Straczynski that gives us the closest match. Larry DiTillio's script for *A Spider in the Web* could easily form the basis for the first two episodes of a four part *Doctor Who* story, involving as it does an assassin with an electrified artificial hand who has been salvaged from a wrecked spacecraft and whose mind is continually reliving the moment of his death while his body is being controlled by mysterious villains. Their plan is to disrupt potential peace talks between Mars and Earth (part and parcel of the complicated political machinations mentioned earlier), but there's something about the way they operate behind the scenes, and the way they use bionic technology, that would work nicely if they were Cybermen rather than shadowy humans.

FRONTIER IN SPACE

The *Doctor Who* story most like *Babylon 5* is probably *Frontier in Space*. The idea that a largely militaristic human society of the future might find itself in conflict with another race because of the behind-the-scenes machinations of a hidden evil force is common to both. In *Doctor Who* that force is the Daleks aided by their underlings, the Ogrons, while in *Babylon 5* it is the spiky, insectoid Shadows aided by their own underlings, the Drakh (although one shudders to imagine the Ogrons taking over if the Daleks are ever wiped out). Even the Time Lords have their equivalent, for the mysterious Vorlons occasionally deign to oppose the Shadows by meddling in the destinies of the "lesser" races.

Andy Lane is the author of Virgin Publishing's The Babylon File

The Tomorrow People

……………………………… by **Gareth Roberts**

THE VANISHING EARTH

The Tomorrow People were super-gifted 1970s children, Homo Superior, with the power to teleport and talk telepathically. The show offers a spooky title sequence and music very similar to those of *Doctor Who*. In *The Vanishing Earth* (directed by Paul Bernard, who helmed *Day of the Daleks* among others), the final four-part story of the first series, the Tomorrow People encounter Spidron, a Klu-Klux-Klan suited alien played by John Woodnutt (*Terror of the Zygon*'s Broton). His barmy plan is to kidnap hunky young fellows from the ghost train at a Clacton funfair, using his beautiful assistant Joy, and put them to work mining the Earth's crust.

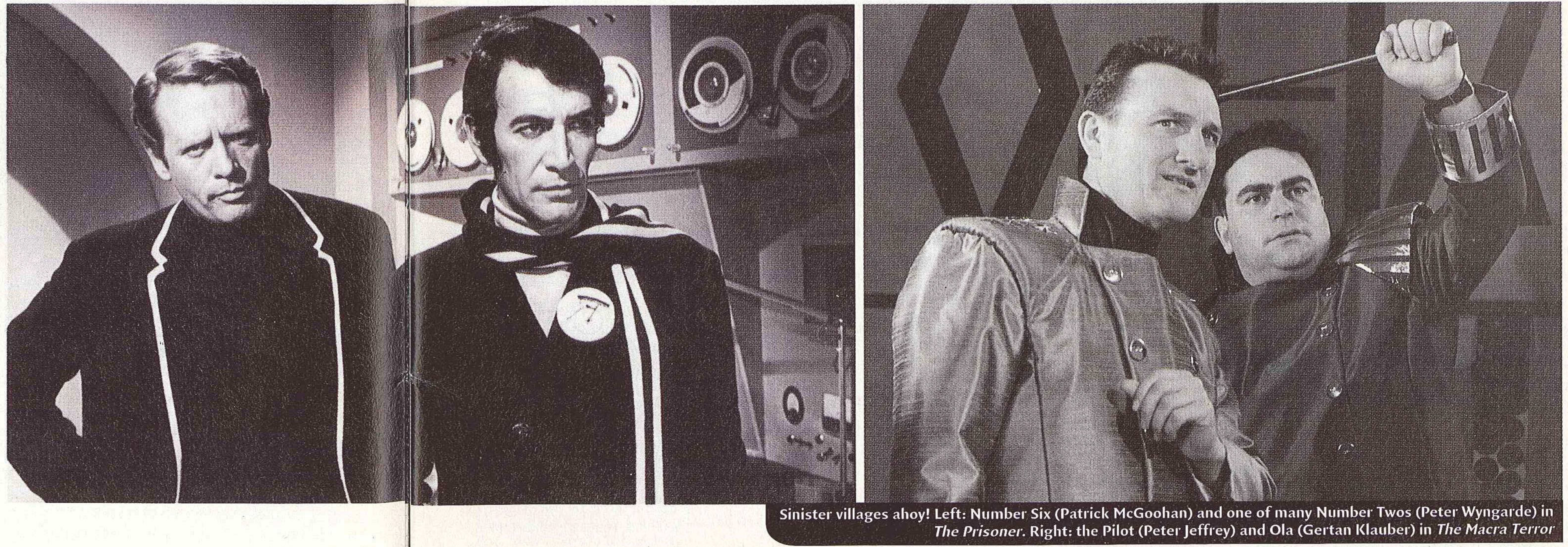
It's a day-glo Bolan-tastic excursion into the bizarre with cyclones, a laughing dolly bird in a hall of mirrors, and freaky 1970s-style animated special effects and wannabe Robert Holmes dialogue. One gem runs . . . Joy: "The Galactic Federation Police always get their man." Spidron replies: "Indeed – but then, I am not a man, and neither, if my sensors do not deceive me . . ." – cue lascivious hiss – "are you!" Almost *Carnival of Monsters II!*

FOUR TO DOOMSDAY

Four to Doomsday has many similarities to *The Tomorrow People*. Four space-suited youngsters explore a deserted spaceship, battling rubbishy Chromakey and unconvincing aliens with a weird plan to conquer Earth who've visited prehistory. There's an argument between the spunky girl and the tyke of the team, and a convoluted whither-shall-I-wander plot one feels should have been wrapped up in five minutes.

Jaunt me in, Doctor.

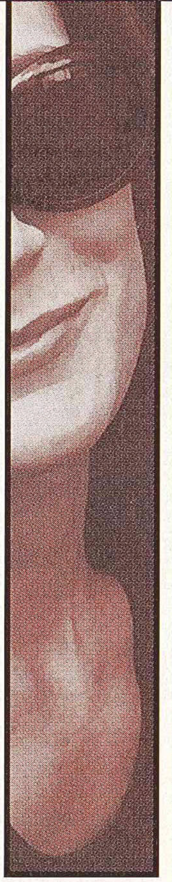
Gareth Roberts watches far too much sad Seventies television and really should get out more



Sinister villages ahoy! Left: Number Six (Patrick McGoohan) and one of many Number Twos (Peter Wyngarde) in *The Prisoner*. Right: the Pilot (Peter Jeffrey) and Ola (Gertan Klauber) in *The Macra Terror*

The life & times of Jackie Jenkins

A new life with Patrick in Leeds is calling – but Jackie still has some unfinished business with the Man in Black. Cue the flashback sequence . . .



Black Tuesday

At the time arranged, the dark figure of Darren Barry popped up from nowhere onto the horizon. His distant perspective allowed me to hold his approaching image between my thumb and forefinger – and, like Davros with his imaginary virus, snap them shut on him. It felt good.

We had gone to school together, singling each other out as villains. Between the ages of eight and 11 the energy we channelled into tormenting the other could have powered small cities. We were good enemies, the best of them, and worthy of the trouble we went to to prove it. At senior school, Claire had once said that she thought I missed him, and that my catty relationship with Alison Stribling was a substitute. Whatever, Alison was a poor opponent. Gone were the grand threats and operatic gestures. The best she could muster were sarky comments on my hair, lack of blusher and musical taste. She'd cried off by the third year, when it became clear she'd be stuck with small tits.

Darren had stopped opposite; like a gunfighter in a Western, he stood with ground between us. Arranged on our abandoned school playing field, this meeting was highly irregular. On prior occasions our paths had crossed by chance – the first being three years ago, over a decade since I'd last seen him. Flattered by the strength with which we recalled each other's childhood evil, the thin line between love and hate was breached. We'd matured only physically. The following morning had revealed our deviousness to be unchanged. The traps laid would've embarrassed a modern ten year-old – and I'd hoped he'd be equally pleased with those I'd set for him.

The second meeting was a little over a month ago, and initially something of a repeat performance. But its rushed conclusion had resulted in my acquiring Darren's mobile 'phone, mistaking it for my own. I'd now been asked to return it.

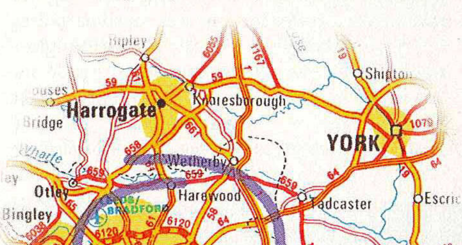
As ever, Darren was wearing black. "The time has come to share your secret with me." Sometimes all he needed was the beard. "Tell me of Patrick."

"It was New Year's Eve," I began, "1997. Fancy dress. He was a Womble. Had to be Orinoco, didn't it? I mean, if it were Tomsk, no problem. I could resist Tomsk. And Tobermory – out of the question, for I hate moustaches. But Orinoco, everyone's favourite . . . I was drawn to him, he had an unfair advantage. I only knew it was Patrick when I looked under his snout. We had passed through each other's English groups at college. He was Laertes to my Ophelia. I spent my drowning drawing Daleks on his folder. He remembered, and started talking interestedly about *Doctor Who*. Not that I thought that was a come-on. But tanked up on Hooch, I misread his social kiss, causing me to return one that, over a year later, practically has me shacked up in Leeds with him.

'The plan was that I would continue to sit around The Moon and Mushroom, pairing Doctors to likely Spice Girls'

"That wasn't the plan. The plan was for *Charlatan*, my BBC novel, to be accepted; for the insane plumbers Hubbub and Smutch to reappear in a sequel, and one where I would finally explore the concept of the Anti-Matter Moose. The plan was for Carol Smillie to turn and ask if I wouldn't mind standing in for her on future Lottery shows. The plan wasn't to be invited to a party at Patrick's parents' only to end up looking like a twig, searching Teletext for a duff Cannes report concerning a movie Doctor. Neither was it that his deaf and baffled Granny should draw to everyone's attention that I was a doctor, and that she'd have to be so loudly corrected over where her confusion arose. It wasn't the plan, when finding the Denys Fisher Tom Baker doll in a charity shop window, that research would reveal I'd purchased nothing more than a little Gareth Hunt.

"The plan was that when Nigel acquired a girlfriend, she'd be a witty and invigorating addition, and not Nicky Parrot, a glamour pustule with all the depth of a shallow soap dish. The plan was to like her, but I just wanted to feed her to pigeons, to see her run like Tippi Hedren in Hitchcock's *The Birds*. The plan was that when I'd eventually meet Tom Baker on his book-signing tour, my mouth would be able to articulate some kind of English instead of sounding like I would experience difficulty in counting to ten, or like something that had just been abandoned by the mother ship.



"The plan was that I would continue to sit round The Moon and Mushroom's circular tables, pairing Doctors to their most likely Spice Girl. That I would continue, with Chas and Nigel, to have absurd fan conversations, attributing, perhaps, a *Doctor Who* numeral to every one of its 36 years – [1] possibly being the number of real walls in a Troughton TARDIS, [2] the number of acceptable moments of CSO, [3] the amount of times the War Machine drew the expression "Fantastic!" from *Blue Peter*'s Christopher Trace without ever once sounding like he meant it, [4] from *The Mind Robber*, the curious collection of Polo bits that appear latterly at the corner of the Master's mouth, [5] the number of rejected faces from the Second Doctor's trial, at which point opinion would be canvassed about the third portrait offered being that of Dalek operator John Scott Martin. [6] would never be reached, for we would fall into discussion over Romana's *City of Death* comment concerning all Gallifreyan drawings being achieved by computer – concluding that, if this were in any way correct, then the *War Games* bunch must have been flogged some very dodgy software.

"It wasn't the plan, after our disagreement over my acquiring your mobile 'phone, that Helen and I would no longer laugh like spanners in her luckiest bar, nor that Nigel should enquire continually as to the identity of the mystery woman who kissed him at Claire's party. It wasn't the plan that I should meet you there. What happened at Claire's party was a mistake. I'm prone to mistakes. I'm good at them. Always do what you're best at, that's what I say. It isn't fair," I said. "I'm supposed to fill your mind. I'm supposed to torment you." Stopping, I took a calming breath and ran my fingers through my hair to tidy it. "Well, say something."

"When are you expected to be joining Patrick in Leeds?"

"At the end of the week," I answered. "But my letter would get there first. Would you believe the post office put a Dalek stamp on it?"

"Congratulations, Jackie – I always knew you'd do it."

"You did most of this – I was little more than a humble assistant." I withdrew two more letters from my coat pocket. "I've written some others that I'd need to send too."

"I've enjoyed my return home – I fly back tonight." He crossed to me. "The 'phone?" I retrieved it from my bag. "Forgive me for planting it there." Falling heavily on my mouth he allowed no response to this final revelation. "Remember – Flight 303. We can begin on a work permit as soon as I collect you."

I looked at the letters. To post them would start a chain of events. Even a humble assistant could do it.

That was the last in the current series of The Life & Times of Jackie Jenkins

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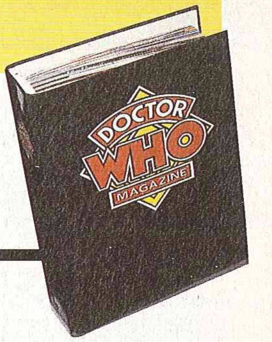

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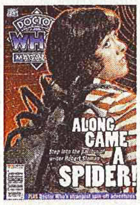

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Set by Horus sponsored by BBC Books

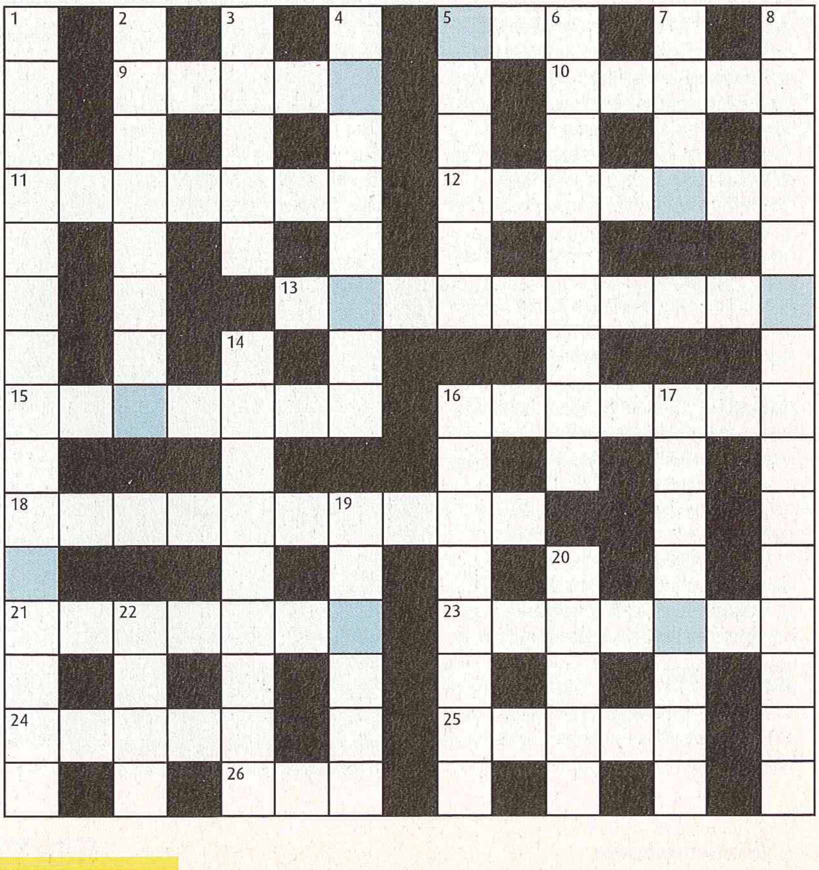
Five lucky readers can each win a pair of this month's BBC Books novels, *Autumn Mist* and *The Final Sanction*, in our crossword competition. All you have to do is identify which *Doctor Who* character's name has been scrambled among the shaded squares, jot it down on a postcard and send it to DWM 280 CROSSWORD at the editorial address on page 6.

Across

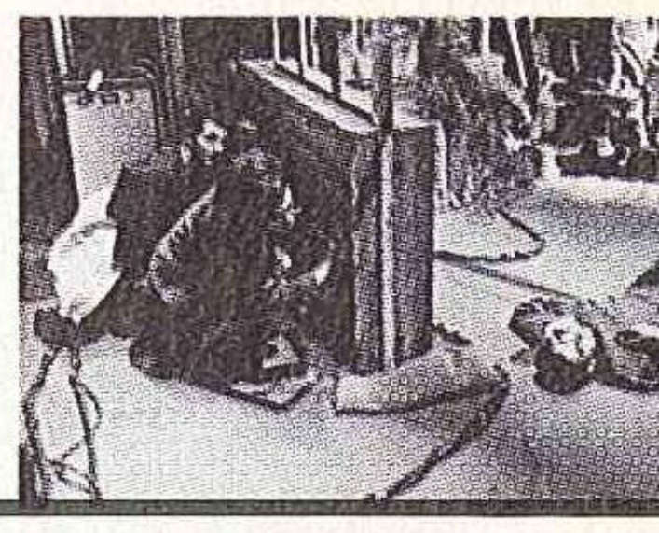
5 Return mostly daft – like Dalekmania? [3]
9 Singular *War Machines* to upset Amboise clergyman [5]
10 Dr Ingram holds article for evil Time Lady who's booked [5]
11 Cross off Underground Intelligence centre [7]
12 Fugitive using Ecstasy gets E-Space looking weird [7]
13 Pantomime dame maybe burns bra for Svartos treasure? [10]
15 Iron man gets confused: like Kalik, Inter —— [7]
16 Gnash gnash – first teeth up for origin of Hartnell's *Rider* [5,2]
18 Time/space device – with moptops in? [10]
21 Circus impresario – and composer! [7]
23 Train guard has men surrounding River Dee [7]
24 Therefore *n* = anti-matter monster [5]
25 Dome dwellers number half of twelve [3,2]
26 Untitled Homunculus – one of seven? [3]

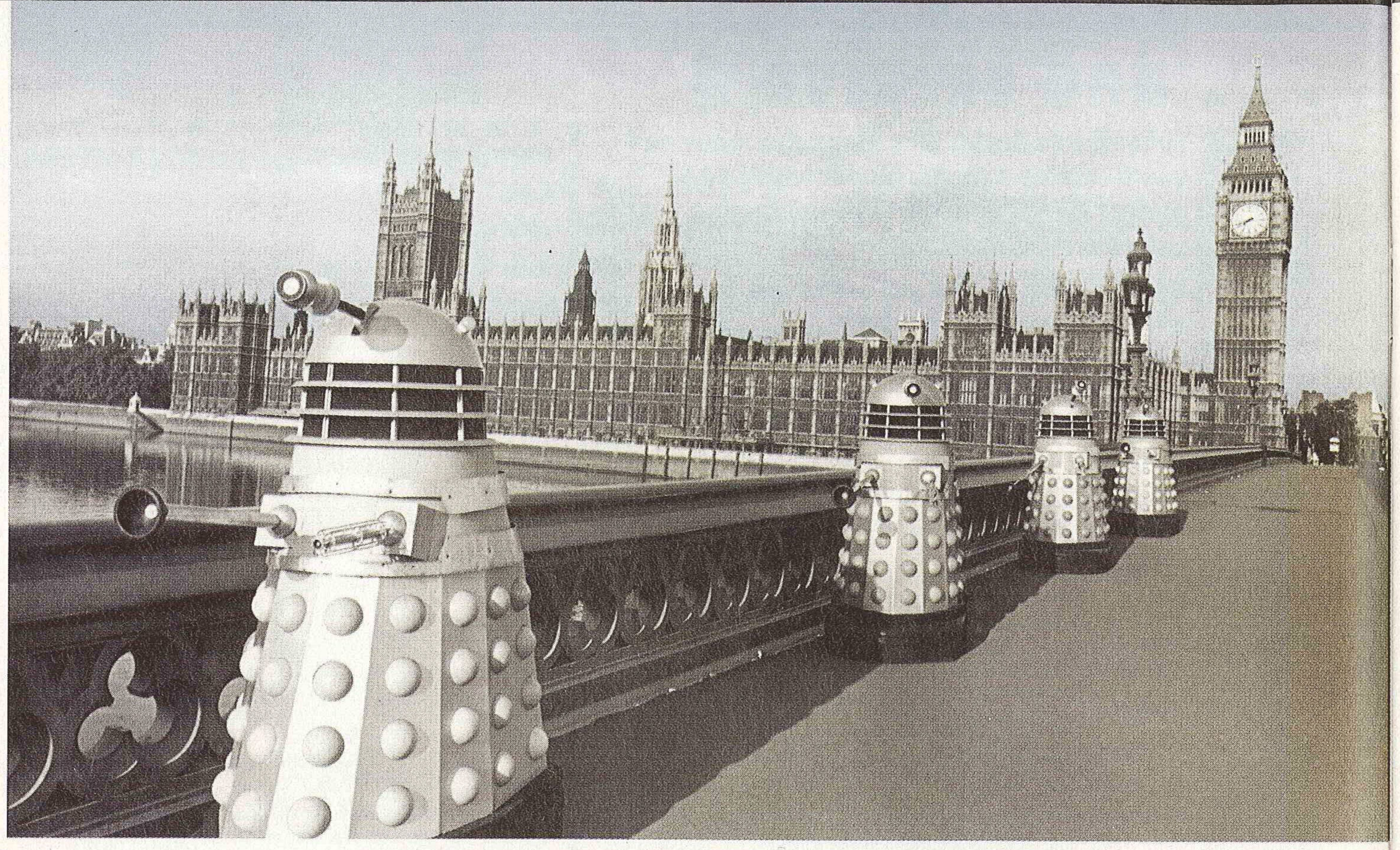
Down

1 I expect Tom raves around TARDIS time tunnel [5/4,6]
2 Force Tala to go back with Ron for interplanetary mining corporation [8]
3 Gallifreyan dissident trapped in some drab lifestyle [5]
4 "Note Irongron's rear end under pig pen," says boarish alien scientist [8
5 Stuff up England involves Oriental peace delegate [2,4]
6 Harsh measures – promoted by scaly imperial alien? [9]
7 PR commercial back on CET planet [4]
8 Exit to cheese urn in runaround *Chase* sequence [3,12]
14 Artistic products, as Daleks to Davros – and Nation? [9]
16 Company's despatch method worked out – it's mange! [8]
17 Retinue official, enjoys a good 16 down [8]
19 Taking the Michael, I'm one child of sixties director [6]
20 Bit of history to Tythonian [5]
22 Some Daleks Agella found for wise man [4]



The Dalek Invasion of Earth





The Daleks are masters of Earth! **Andrew Pixley** investigates the making of Doctor Who's first ever sequel – and the first exit of a regular cast member, too . . .

WORLD'S END

The TARDIS materialises, and the Doctor, Ian, Barbara and Susan emerge beside the River Thames in a strangely silent and decaying London. Susan accidentally causes a girder to come crashing down, blocking their way to the TARDIS. While Barbara tends Susan's twisted ankle, the Doctor and Ian venture into a warehouse, hoping to find equipment which will shift the obstruction. The place is neglected, and the pair find no equipment, only a desk calendar dated 2164 – and the body of a man who has been stabbed to death. The corpse is wearing a metal helmet which acts like an extra ear . . .

While Barbara is momentarily away, Susan is carried off by a man called Tyler. Another ragged figure takes Barbara with him, and the pairs soon meet up in an underground tunnel. There, a man named David Campbell explains that he had had to deal with a Roboman at the warehouse. David sets out to rescue the Doctor and Ian; Susan and Barbara encounter the determined, wheelchair-bound Dortmun.

Returning to the TARDIS, the Doctor and Ian see a flying saucer crossing London's skyline. They are confronted by four grim-looking men wearing the strange helmets and carrying vicious whips. The pair attempt an escape via the river – but see a Dalek emerging from the water before them . . .

THE DALEKS

The Dalek takes charge of the 'Robomen', and the Doctor and Ian are herded to the saucer, which has landed at Chelsea Heliport; the Doctor surmises that they have arrived at a time prior to their previous encounter with the Daleks on Skaro. Along with another prisoner, Jack Craddock, the Doctor and Ian are placed in a cell. The Doctor's displays of defiance towards the Daleks have brought him to the attention of their commander, and the trio in the cell are observed as the Doctor deduces how the cell door can be opened. In the meantime, Craddock explains how the Daleks attacked Earth ten years ago, weakened it by plague, turned men into Robomen and established a vast mine in Bedfordshire.

The bitter, driven Dortmun (Alan Judd)

In the rebels' hidden shelter, Barbara and Susan learn of the invasion from David, who tells Susan that her friends have been taken to the saucer. Dortmun, who has developed a bomb which may be effective against the Daleks' casings, plans an attack on the saucer; Barbara suggests that the rebels could disguise themselves as Robomen and prisoners.

When the Doctor escapes from the cell, he is taken to be converted into a Roboman. Tyler leads the rebels' attack; his men get on board the saucer. The Dalek commander orders the Roboman guarding the Doctor to disregard the sound of the alarms: "Commence the operation!"

DAY OF RECKONING

Together with another rebel, Baker, Tyler overpowers the Roboman guarding the Doctor, saving him. Dortmun's bombs fail to work, and many of the rebels are killed. Alongside a girl named Jenny, Barbara returns to the rebel base to meet Dortmun; Tyler abandons them, believing that the Daleks will now destroy London. Dortmun decides to make for another base at Kensington's Civil Transport Museum. After a hazardous journey, the trio reach safety. Dortmun gives his research notes to Barbara, sacrificing his own life to save the girls as the Daleks arrive.

Trapped aboard the saucer when it takes off, Ian is discovered by the robotised Craddock. He is saved by a man called Larry who has stowed away, intending to locate his brother at the Bedford mines; it seems that the Daleks are mining the Earth's magnetic core. The two men remain in hiding until the saucer lands.

David and Susan evade the Daleks and get into hiding. They meet Baker, who leaves the drugged Doctor with them; moments later, a Dalek patrol kills Baker. The recovering Doctor notices a bond forming between Susan and David; he suggests they head north. They do not realise that a Dalek firebomb has been activated by two Robomen close to their hiding place . . .

THE END OF TOMORROW

The Doctor collapses. David spots the firebomb and uses acid from Dortmun's bombs to burn through the casing and defuse it. Leaving the Doctor behind, David and Susan set off to find a way out of London via the sewers. They are reunited with Tyler, and the trio have to evade the wild alligators which are breeding in the drains. Meanwhile, Barbara and Jenny flee the museum in a 1950s dustcart. Smashing through a Dalek cordon, the women jump from the cab moments before the vehicle is destroyed by the Dalek saucer. They continue on foot towards Bedfordshire.

In the mining area, Ian and Larry are hidden by a work leader, Wells, who is arranging a meeting with Ashton, a black marketeer. That night, their rendezvous with the profiteer is interrupted by a beast called the Slyther, the pet of the Black Dalek Supreme. The alien creature attacks Ashton, and then pursues Ian and Larry, cornering them at the top of a mine shaft . . .

THE WAKING ALLY

Larry and Ian get into a mining bucket in the shaft; the Slyther plunges down into the darkness. The bucket then descends into the mine where Larry finds his brother, Phil; however, Phil has been robotised and shoots Larry, who in turn strangles Phil with his dying strength.

The Doctor rejoins Susan, David and Tyler as they make their way out of London, evading Roboman patrols. They reach the mine, where the Doctor seeks out the reason for the invasion.

Barbara and Jenny find refuge in a remote cottage occupied by two women who mend the clothes of slave workers. The women betray the pair to the Daleks in exchange for food. Taken to the mine, Barbara realises that she still has Dortmun's notes – and uses these as a ruse to get she and Jenny taken to the Daleks' mine control area.

The Daleks' drilling has reached to within four miles of Earth's outer core, and their penetrative explosive device is being prepared. Ian enters the control area and hides in some apparatus, not realising that this is the explosive device itself. The Dalek Supreme announces that when the Earth's core has been removed, it will be replaced with a power system, enabling the Daleks to pilot the planet anywhere in the universe. The capsule, with Ian inside it, is moved out over the shaft . . .

FLASHPOINT

Ian sabotages the capsule, causing it to jam in the shaft. The capsule is recovered and Ian takes his chance to escape, falling down the shaft. Recovering in a side tunnel, he builds a barricade in order to stall the capsule when it is re-launched. Jenny and Barbara confront the Dalek Supreme, but their attempt to gain control of the Robomen is foiled. The bomb is released once more – and the Daleks evacuate the control area, leaving the trapped women to perish in half-an-hour's time.

The Doctor sends David and Susan to destroy the Daleks' radio power mast with Dortmun's bombs, while he and Tyler enter the control area, releasing Jenny and Barbara. The Daleks' power is cut off, and the Doctor orders the Robomen to attack the Daleks. As Robomen and slaves pour out of the mines, Ian appears, explaining how the bomb is jammed beneath them. The group flee from the mine as the explosion triggers a volcanic eruption, engulfing the Daleks' saucers and ending the invasion.

Life returns to London, and the debris is cleared away from the TARDIS. David asks Susan to stay with him; although she loves him, she refuses. But the Doctor takes her decision for her; double-locking the ship's doors, he bids her goodbye, urging her on in her new life. As they watch the TARDIS dematerialise, David tells Susan that the Doctor knew she could never leave him. Her key falls to the ground.

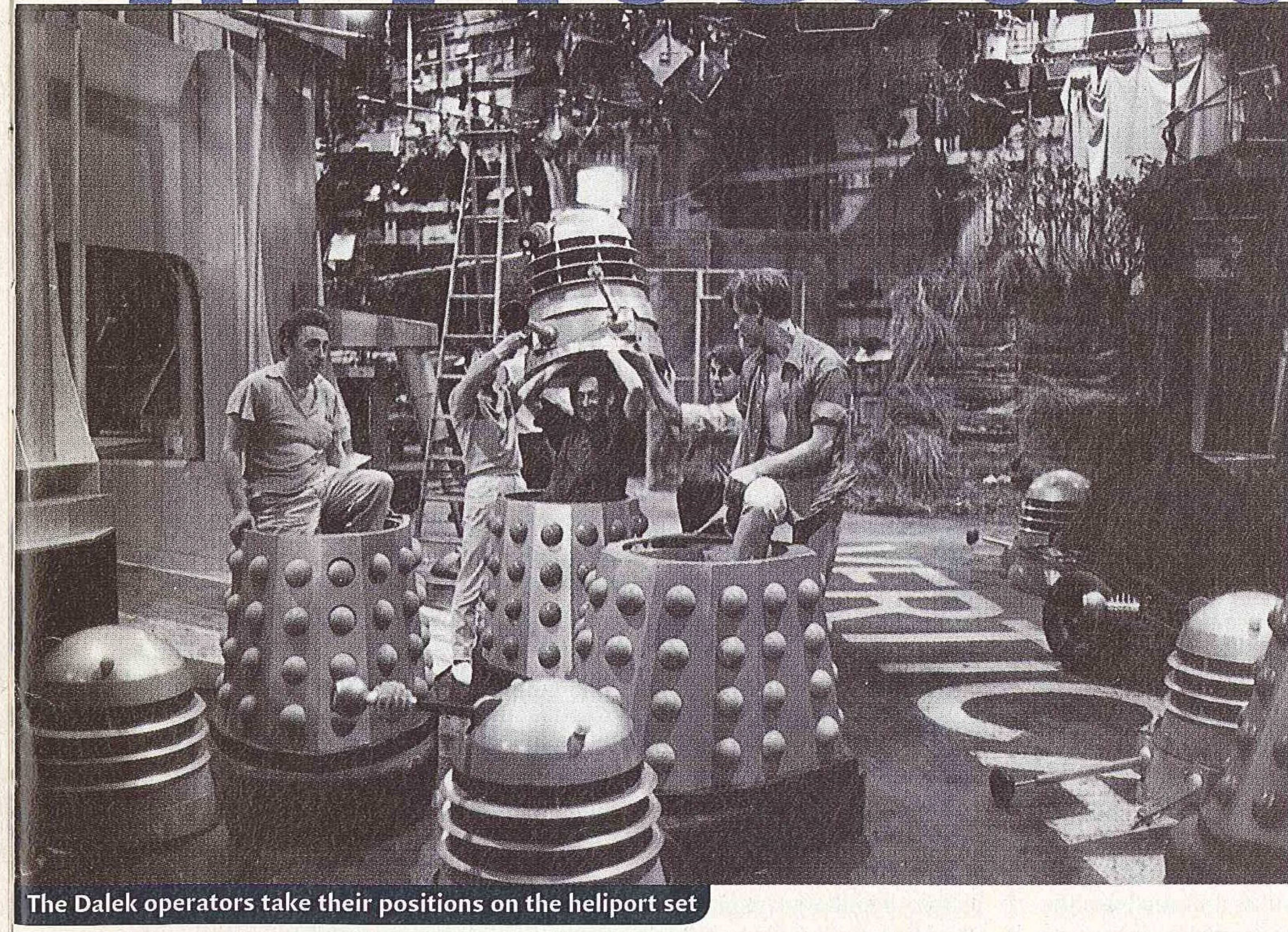
'Resistance is useless!'

Held captive by zombie-like Robomen on the banks of the Thames, the Doctor and Ian encounter a representative of the force which has occupied 22nd century Earth – an alien Dalek.

IAN Daleks on Earth! Doctor, how did this happen?
DOCTOR Leave this to me, dear boy. [*to Dalek*] I think you'd better let us go.
DALEK We do not release prisoners. We are the masters of the Earth.
DOCTOR [*aside*] Not for long . . .
DALEK Obey us or die.
DOCTOR Die? And just who are you to condemn us to death, hmm? [*to Ian*] I think we'd better pit our wits against them – and defeat them!
DALEK Stop. I can hear you. I have heard many similar words from leaders of your different races. All of them were destroyed. I warn you, resistance is useless!

From **The Dalek Invasion of Earth: The Daleks** by Terry Nation

In Production



The Dalek operators take their positions on the heliport set

Doctor *Who*'s ratings improved markedly with the Daleks' first appearance in December 1963, raising the series' public profile. As early as Monday 6 January 1964, producer Verity Lambert arranged for two of the four Dalek props, plus some of the Dalek control panels, to be placed in storage at Ealing after recording of the final episode, *The Rescue*, that Friday. Following a request, the remaining two Daleks were sent to a Barnardo's children's home in Stepney.

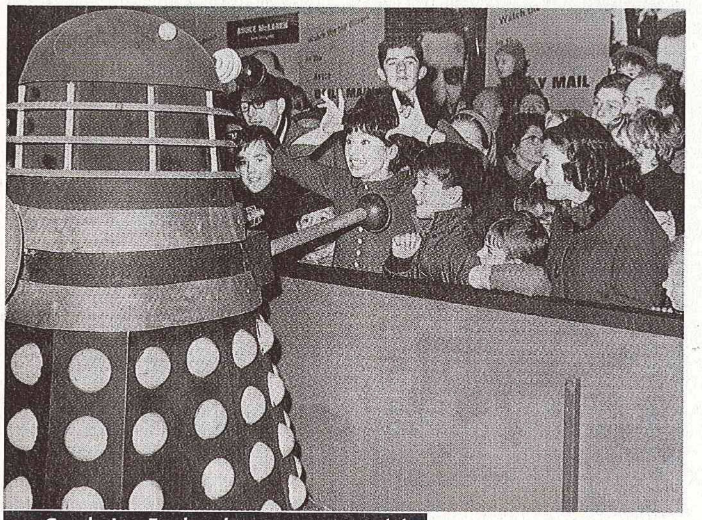
The Mutants, the first Dalek serial, ended on BBC Television on Saturday 1 February, signalling the first frenzied burst of what was to become known as 'Dalekmania'. By Thursday 20, BBC Enterprises had picked up on the phenomenon; keen to market the Daleks, Head of Drama Sydney Newman was asked if the creatures would return. On Monday 24, Head of Serials Donald Wilson replied to Enterprises, confirming that it was hoped to resurrect the Daleks, but not until well into the summer. By the end of February, Serial J – the final story of the first 52-week season – had been pencilled in as a serial with a 'future' setting, to be written by Dalek creator Terry Nation; it was described as "Daleks threaten earth", a scenario which was chosen out of a desire to make a serial more spectacular than the first.

On Tuesday 10 March, story editor David

Photos: BBC Video [g] BBC [1]

DALEKMANIA!

At the Daily Mail Boys and Girls Exhibition 1964 . . .



. . . Carole Ann Ford cocks a snoot at a Dalek

A Skaro speeder booked by a plucky meter maid

With transmission of *The Dalek Invasion of Earth* looming, media interest in the creatures rose once more. On Saturday 7 November 1964, the Daleks were filmed for a BBC Cymru programme about automation in Wales, broadcast the following Saturday. Thursday 12 November saw the publication of Muller's *Doctor Who in an exciting adventure with the Daleks*, David Whitaker's adaptation of the first story; that same day, the film trade paper *Kine Weekly* announced Milton Subotsky's plans to make a movie version of the same tale. Transmission of *The Daleks* coincided with Carole Ann Ford signing Dalek books at Gammages; Ford donned a Dalek dressing-up suit to meet young fans. On Monday 30 November, the BBC regional programme *A Quick Look Round* had Ian Knight-Thompson discussing the Daleks. The evening of Sunday 6 saw the Daleks in a jovial mood for a recording of *The Black and White Minstrel Show*: the opening medley had a space theme with The Jackpots performing *I'm Beginning to See the Light* with a Dalek in the foreground, Benny Garcia and The Toppers tap-dancing around the Daleks, John Bulter and The Toppers performing *Sweet Muchacha* with two Daleks and finally Margaret Savage being carried off on a Dalek while performing *Whatever Lola Wants*. The programme was broadcast the following Saturday. Tuesday 8 saw *The Sun* run a feature on Ford and the letters she received from schoolboys, while Friday 11 had the *Daily Mirror* run an interview with Nation in which claimed, falsely, that he had taken the name 'Dalek' from the letters DAL-LEK as seen on the spine of an encyclopaedia. Saturday 12 saw articles on merchandising (with mentions of The Go-Gos' record *I'm Gonna Spend My Christmas With a Dalek* and the Scorpion Automotive dressing-up suits), while the *Daily Express* offered a Dalek outfit in a competition. Monday 14 saw Terry Nation and Raymond Cusick interviewed by Nicholas Tresilian on BBC2's *Late Night Line-Up*. The same day, the *Daily Mail* announced that the Daleks would be at the *Daily Mail* Boys and Girls' Exhibition at Olympia for a fortnight from Monday 28 December. Wednesday 16 saw a student setting out to walk from Chalfont to West Bromwich, pushing one of the Barnardo's Daleks to raise money for the charity. Friday 18 had comedian Norman Vaughn and a Dalek promoting the charity Oxfam, while on the BBC regional programme *Midlands Today* comic actor Stanley Unwin discussed the Daleks. The *Evening Standard* on Monday 28 gave considerable coverage to the Daleks' appearance at Olympia that day alongside Carole Ann Ford; Peter Murphy was also present, but the Daleks were operated by army cadets Timothy Frew and Pat Farrell and Boys' Brigade members Richard King and Ian Ransome. The *Daily Mail* promoted its own event, also revealing that the Daleks were due to return to television in the summer . . .

Whitaker informed Nation's agent that the production team was very pleased with *The Keys of Marinus* (which Nation had written at short notice), and expected to commission him shortly. By Friday 13 March, the *Daily Mail* had indicated that a second Dalek serial was forthcoming. Nation's formal commission for six episodes under the title *The Daleks* came on Tuesday 17; he was given a target delivery date of Friday 19 June. *Doctor Who*'s four regular cast members – William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford – were contracted to appear in Serials H, I and K on Wednesday 18 March, concluding the original option of 52 episodes.

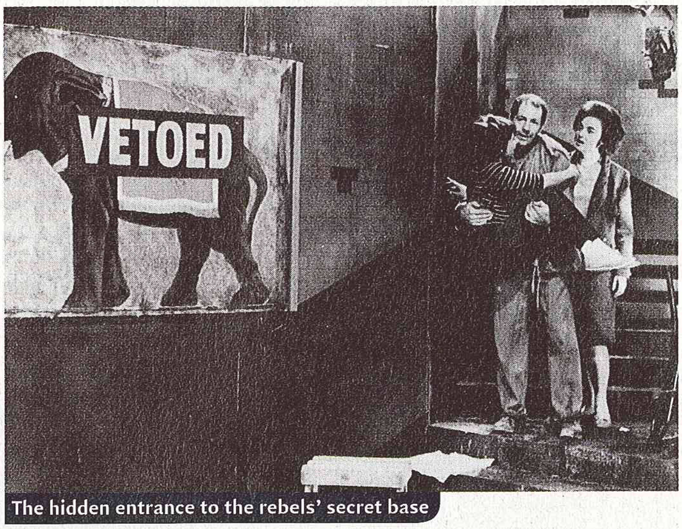
As early as Tuesday 7 April, Lambert suggested to Newman that there should be a six-week break in transmission after *The Sensorites* to allow the production team to get ahead, and so hold the final three serials over to begin a second season. By Tuesday 14, while planning out the series' second year, Whitaker suggested that Nation could be made 'senior writer' on 'future subjects', moving that three of the ten stories should be written by the Daleks' creator. However, Chief of BBC1 Programmes Donald Baverstock was not convinced that sufficient new storylines were in evidence, and agreed to only a three-month extension for the series.

On Wednesday 20, Newman used Nation's new storyline, *The Return of the Daleks*, to call Baverstock's bluff and confront the BBC's planning managers regarding *Doctor Who*'s studio allocation. This had been the subject of a long-standing debate ever since the series had been shifted from the unsuitable Lime Grove Studio D into the even less suitable Studio G. Newman indicated that the series demanded the facilities of either Riverside Studio 1 or a studio at the new BBC Television Centre: "Unless the proper studio can be allocated for 'Dr Who' from Week 38 (the start of 'The Return of the Daleks') I think it would be better that I recommended its cancellation. I can't bear to see this potentially marvellous programme go down the drain through inadequate support."

During June, Wilson started to consider the show's continuation with a six-part serial to follow the Dalek story. The thinking at the time was that the character of Barbara could be dropped altogether, and Susan replaced by "another younger girl"; this was partly because Carole Ann Ford had become dissatisfied with the development of her character. Her suggestions, such as letting Susan develop a crush on Ian, had been ignored, and her agent/husband had already attempted to get her released from her contract early. Wilson stressed that this decision needed to be taken soon, so that Nation could write *Return of the Daleks* accordingly. Such cast changes would only be made if *Doctor Who* was to continue beyond the extra six-part serial; a decision was needed by Tuesday 7 July. These questions about the destiny of *Doctor Who* necessarily impacted upon Nation's Dalek re-match, and it transpired that Ford would definitely be leaving at the end of this serial. Hartnell, in particular, was upset by her desire to depart.

The director assigned to the serial was Richard Martin who, despite a stormy relationship with Lambert, had directed three episodes of the first Dalek serial and also the first episode of *Inside the Spaceship*. Since then, Martin had worked on two popular but expensive BBC2 thrillers. The designer was to be Spencer Chapman since Raymond Cusick, designer of the original Dalek story, was not available. Make-up and costumes were handled, as usual, by Daphne Dare and Sonia Markham; Dare had worked on *Doctor Who* since the first Dalek serial, whereas Markham had joined with *The Reign of Terror*. On Wednesday 22 July, Martin arranged to borrow back the two Daleks sent to Barnardo's from Wednesday 12 August for refurbishment prior to filming.

With Ford's departure now certain, Whitaker decreed that the reason for separating Susan from her grandfather would have to be very strong. On Thursday 30 July, a document titled *Proposed Elimination of Susan from "Doctor Who" Series* was drafted, indicating that, in this new story, Doctor Who and his group were to return to Earth in 2042 to find that the Daleks have invaded the planet, wiped out 99% of the population and enslaved most of the rest. During an early battle alongside a small rebel group in London, Susan was to become a companion of one David Sonheim. The fact of witnessing such a global catastrophe was to make Susan more adult; she begins to share David's aims in rebuilding the world. She is torn between the man she loves and her fellow travellers, but Doctor Who is aware of her decision. Shutting her out of the ship, he tells her that she no longer needs him. Susan is sad to leave her grandfather, but happy to be with David. In the TARDIS, Ian, Barbara and the Doctor then discover a stowaway, a 15 year-old girl whom they have already befriended – and the schoolteachers realise that, in time, she may help the Doctor to forget Susan . . .



The hidden entrance to the rebels' secret base

> **'I thought if the menace could be brought to modern-day Earth, it would really make the Daleks supreme in the minds of the public '**
>
> **Terry Nation**

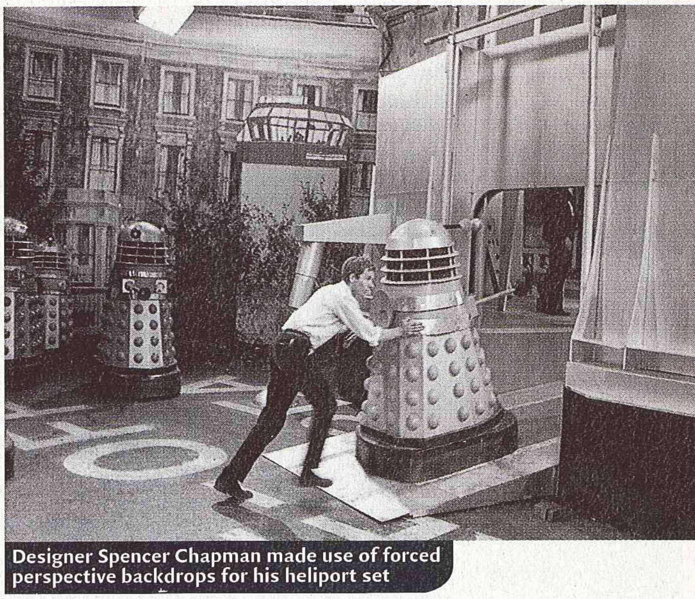
In conjunction with the story's development, Hartnell and Ford were invited to stay with Nation and his wife Kate over the weekend of Saturday 8 August. By this time, Nation was working on ITC's *The Saint*, and regarded *Doctor Who* as his 'weekend job'. Nation's scripts, titled simply 'Serial K', contained a number of differences to the final, transmitted versions. In the first episode, *World's End*, Nation described a Roboman as having "two metal discs on his forehead" with "attachments of wires in the centre" and carrying "a small whip, the three thongs of which have lead tips"; originally, a Roboman picked up a rock in order to attack the Doctor and Ian. The Robomen also spoke more coherently, their speech patterns being described by Nation as "mechanical and slow. Like a child deaf from birth learning to make sounds". David Sonheim had now been re-named David Archer, and the setting was sometime after 2164 (that date being given on a calendar found in a derelict office).

Much of the dialogue was reworked before rehearsals. In the second episode, *The Daleks*, the Doctor's defiant speech ran, "I've been to many planets in several solar systems. Always as an impartial observer. I shall put myself against you and defeat you"; Ian would add, "When all the history of Earth is put together, the Daleks won't occupy more than half a page." Tyler reminds Dortmun that it is dangerous to venture into the streets since the Daleks are using ray guns and sonic disintegrators; David remarks that the Daleks have landed a saucer in Trafalgar Square. Of the two Dalek prisoners, Craddock was "very large and fierce looking" while Thompson (credited 'Thomson') was "a small, wiry man". In very early versions, the rebel girl Jenny was called 'Saida'; this was the character intended to replace Susan.

In the second episode, Nation introduced a Dalek hierarchy with reference to "the Dalek Supreme, an all black Dalek". Dialogue referred back to the previous Dalek adventure. Nation outlined in detail the objects in the cell with which the Doctor's party would effect their escape: "Two oblong metal bars about twice as long as Mars Bars and just as thick . . . A small nail file . . . Three pieces of rubber sheeting, each a foot square" (in the ingenuity test, the group would cut the alarm system's wires). At the episode's conclusion, where the Doctor is helpless inside in the Robotizer Chamber, it was indicated that "two lethal prongs start moving towards the Doctor's head . . ."

The Dalek bomb at the end of the third episode, *Day of Reckoning*, emitted "a continuous bleep, like the sound of a sputnik in flight". The fourth episode, *The End of Tomorrow*, introduced the alien Slyther, which made "awesome screeches"; it was to be attacked by black marketeer Ashton with a machine gun. In the final script, *Flashpoint*, Barbara's dialogue contained a pot-pourri of historical references intended to confuse the Dalek Supreme, mentioning the Indian Mutiny (the subject of Nation's abandoned 1963 serial *The Red Fort*), the Boston Tea Party, General Lee and the Fifth Cavalry, and Hannibal crossing the Southern Alps.

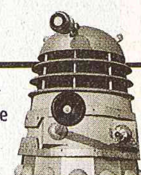
By Thursday 6 August, Lambert was increasingly concerned that Baverstock had not extended the series beyond 13 additional episodes, and requested for an additional option on 13 more so that contracts for Hartnell, Russell and Hill could be arranged. She stressed that if this was not organised soon, they ran the risk of losing other regular characters and plunging the Dalek serial into chaos. With no resolution by Tuesday 11, Lambert set out a document outlining her problems. At this point, the Dalek serial was due to conclude on Saturday 2 January 1965, following which a four-part story had been requested. Lambert considered a four-week offer to the regulars inadequate, thinking it better to end the series outright; either way, there would be little point in writing out Susan's character. This meant either rewriting the Dalek serial within the next five weeks, or to develop Susan's replacement and cast the role within ten days on a short contract. Lambert concluded that unless her 13-week extension was guaranteed in the next fortnight, the production team would be forced to retain



Designer Spencer Chapman made use of forced perspective backdrops for his heliport set

DESIGN The Daleks

The four original Daleks had gone through something of a refurbishment for this serial, and their ranks had swollen with two new casings constructed by Shawcraft. The domes were given new eye-stalks, a dish receptor was added to the rear of each casing, and designer Spencer Chapman also modified the bases to allow the props to be moved easily on location. With larger fenders, a small pedal mechanism – akin to that originally proposed by Serial B designer Raymond Cusick – was secreted in the base.



Ford against everyone's wishes. The best alternative was to remove the new character from the serial – which would cause problems later on.

Next day, Lambert confirmed that she had not approached the regular's agents. Hartnell already had offers of other work, and again she asked for the further episodes, repeating that she wished to replace Ford – but the indecision now meant that the new girl could not be introduced in Serial K. The same day, the situation was outlined to Baverstock and three options were suggested: ending the series after Serial K and rewriting the conclusion to become a 'goodbye' piece; stopping at the end of January with Serial L; or continuing to the end of March.

INCIDENTAL MUSIC Francis Chagrin

On Wednesday 10 September, incidental music for the first three episodes was recorded at Maida Vale Studio 5 between 6.00 and 9.30pm. The score was composed by Francis Chagrin, a conductor who had a saxophone quartet with the BBC Concert Orchestra. He conducted five musicians supplied by Philip Jones. Around 18 minutes' music was recorded in this first session, with another 12 minutes later taped for the final half of the story. Principally percussion-based, the score also used a monophonic synthesiser, piano and xylophone. This was Chagrin's only work on *Doctor Who*; after working on many films, he died in 1972.

Baverstock met with Lambert on Friday 14, and gave his blessing to her request for 13 episodes with an option on a further 13 – but with little or no salary increase for the cast. By Monday 17, Ford's agent had been informed that she would be released as planned. Lambert wanted to book actress Pamela Franklin to play Jenny in the next season, introducing her in the Dalek serial; however, within days this plan was abandoned. The new girl would instead make her debut in the following story.

On Thursday 20, Lambert joined Martin and the refurbished Daleks on the streets of London for photocalls at the Planetarium, the Mall and Westminster Bridge; newspapers which covered this the next day included the *Daily Express*, *Daily Sketch* and the *Daily Mirror*. The *Daily Mail* indicated that planned filming on the Mall had been precluded by the Changing of the Guard and attendant traffic problems.

The serial would mark *Doctor Who*'s first major location shoot. Shooting on 35mm film began on Sunday 23 August, when Martin arranged to have his crew ready at dawn to capture as many shots of a deserted, Dalek-invaded city as possible for inclusion in the *Day of Reckoning* sequence showing Jenny and Barbara wheeling Dortmun across London. The actors required were Jacqueline Hill with Ann Davies as Jenny and Alan Judd as Dortmun, plus Dalek operators Robert Jewell, Nick Evans, Gerald Taylor and Ken Tyllsen; Jewell and Taylor had been Dalek operators previously, whereas Tyllsen had appeared in *The Sensorites*. Davies was cast by Martin, who recalled her from Coventry Rep; she formed a long-standing friendship with Hill.

The terrifying Slyther

Shooting began at around 6.00am in Trafalgar Square where – after moving on the hippies who slept rough there overnight – Martin obtained a few shots of the Daleks by Nelson's Column and the lion statues, with the landmarks covered by roughly-painted alien symbols (unfortunately, a van was briefly visible in the background). The next venue was around Whitehall, including the statue of the Duke of Cambridge, then on Westminster Bridge. Although the police did not approve of Martin halting buses on the bridge, all the necessary shots were secured before the Daleks made their famous photocall (which featured in the September edition of BBC in-house magazine *Ariel*). Shooting continued along the south side of the Embankment, using the Houses of Parliament across the river as a backdrop. Martin also shot a Dalek's point-of-view of the bridge steps with the help of a circular camera mask. By 10.00am, the crew had travelled to the Albert Memorial in Hyde Park, but by this time it had become more difficult to avoid traffic and tourists. There was further shooting across the road, beside the Royal Albert Hall. Judd also filmed Dortmun's demise, along with sequences involving the antiquated dustcart driven by Barbara in *The End of Tomorrow*. Martin had an agreement with the police to vacate central London by a certain time, so the final sequences showing the dustcart driving into a cordon of four Daleks (including one dummy) was shot outside HM Government Pavilion on Third Way at Wembley.

> **'The Dalek Invasion of Earth was the best idea – straight out of War of the Worlds!'**
>
> **Richard Martin**

The next filming block was conducted on a sunny Tuesday 25, with the regular cast being released from rehearsals on *Planet of Giants: Dangerous Journey* to shoot various sequences for *World's End* near the old White City tube station. Hartnell and Russell shot a sequence showing their characters entering a warehouse, while Ford and Hill recorded the scene where rebels led Barbara and Susan to safety. Stunt arranger Peter Diamond doubled for Russell in the scene where Ian steps out of an upper-storey warehouse door to find nothing on the other side, ending up hanging on some girders.

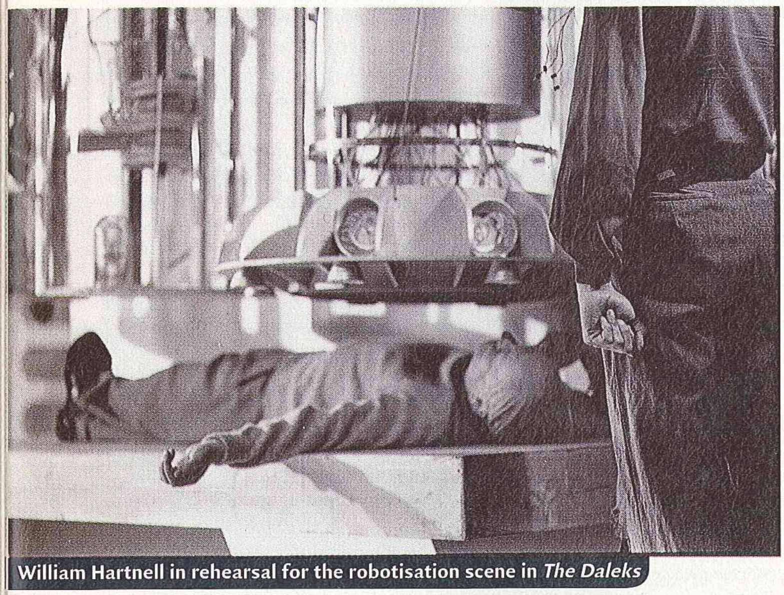
The regular cast also spent Thursday 27 on location, this time at Hammersmith Bridge, close to Riverside Studios where the serial was now scheduled to be videotaped. The sequence filmed had the travellers emerging from the TARDIS in *World's End*. Other scenes filmed at the wharf involved the Roboman patrol, including Barbara's point-of-view shot of the dead Roboman floating in the river. The dead Roboman was again Diamond, who was also booked to walk into the water further up the river at Kew Bridge. The most memorable moment filmed on this day had a Dalek emerging from the River Thames, which would form the serial's first cliff-hanger. The Dalek was operated by Jewell, wearing a wetsuit, with the casing helped up the riverbank by a wire pulled from out of shot. A photocall was also held for this aquatic Dalek.

Live-action shooting for *Return of the Daleks* was completed on Friday 28 August, with *Doctor Who*'s first visit to a quarry – John's Hole at Stone, east of Dartford – for the Dalek mine sequences. Two Daleks appeared on film (one operated by Peter Murphy, making his debut appearance as one of the creatures), along with the two principal Robomen played by Martyn Huntley (who had been in *The Sensorites* a month earlier) and Peter Badger. The first sequence showed the slaves at work pulling railway trucks watched by Robomen and Daleks, as seen by Ian and Larry in *The End of Tomorrow*. The other sequence, for *Flashpoint*, showed the slaves and Robomen rebelling, with a dummy Dalek being overturned.

There was additional filming for effects inserts. Martin had wanted to shoot all the model work at Ealing, but was forced to undertake some in real-time at Riverside. The inserts included: a model Dalek emerging from the river in *World's End*; a wall being scorched in *The Daleks*; a shot of the Dalek saucer for *Day of Reckoning*; acid poured on the bomb in *The End of Tomorrow* (acetone poured on a polystyrene prop); a model dustcart exploding in the same episode; the rope on which Ian is hanging burning in *Flashpoint*; a shot of a smoking Dalek in the same episode and also a close-up of a Dalek gun firing. There were also shots of a baby alligator filmed for *The End of Tomorrow*, in such a way that the creature was supposed to look larger.

By Monday 8 September, the serial had been formally retitled *The Dalek Invasion of Earth* (the title *The Daleks in Europe* also appears on some design material). The following day a series of rewrites to *The Daleks* were made, including: the Doctor and Ian outside the saucer discussing how they are in the middle era of the Daleks (a million or more years before their previous encounter with the creatures); Susan and David talking about the attack on the saucer (now based at Chelsea Heliport); and the material with the Doctor's party in the cell. At this point, Craddock's first name was 'Bill', but this was changed to 'Jack' for recording. Dialogue emphasised that the Daleks no longer had to move on metal. In the cell sequence, material on refraction and magnetism demonstrated that the programme's educational elements were still present; there was also mention of the Daleks' use of static electricity, as per the earlier serial.

Rehearsals for the serial began on Monday 14 September at the London Transport Assembly Rooms in White City; during this week David Archer's name was changed again, this time to David Campbell. Studio recording began on Friday 18 September in Riverside Studio 1; the Riverside complex on Crisp Road in Hammersmith was smaller overall than Lime Grove, but had larger and better-equipped studios. *World's End* was taped between 8.30 and 9.45pm, as were most episodes of the serial. Episode title and writer credit were superimposed over the opening film sequence of the TARDIS materialising. Picking up from the narrative of *Planet of Giants*, the TARDIS scanner showed only a blurred image. A recording break allowed the cast to move from the TARDIS set to the riverside area, which had been reconstructed in studio using back-projection and a small pond; another break was arranged to set in the debris across the TARDIS. A caption collage showing the smashed Battersea power station (minus two chimneys and with a nuclear reactor added) represented Ian's view of the London skyline. The shot of the Dalek saucer over London was performed live in studio. Dalek voices were again provided by Peter Hawkins and David Graham; Hawkins tended to rehearse during the week and perform live in studio, whereas Graham's contributions were usually pre-recorded. Kevin Manser re-joined the team of Dalek operators. During rehearsals for *The Daleks* on Thursday 24 September, Hartnell recorded an interview for *Junior Points of View* in character as the Doctor.


William Hartnell in rehearsal for the robotisation scene in *The Daleks*

The Daleks was recorded on Friday 25 September, when Hill suffered a bruised knuckle throwing prop bombs through a window frame on the heliport set. The episode began with the filmed reprise from *World's End*, over which opening captions ran. All six Daleks were used in studio; one of the new props had its dome and some of its skirting panels painted black to represent Nation's Dalek Supreme (this Dalek was voiced by Hawkins). Four of the Daleks on the heliport set were photographic blow-ups. Chapman's heliport area featured forced perspective views of small buildings in the background. As with the first serial, the technique of opening the camera aperture to over-expose the picture and make it appear negative was used for the Dalek weapons. The saucer interior reused some control panels from the first Dalek serial, and the monitors built into the set showed both film of feedback patterns (akin to the title sequence) and the shots of the Doctor's party in the cell from another camera. There was another recording break to set up for the attack sequence, which called for special lighting and a smoke machine; inlay was used to place the burning wall film beneath a window. The 'Next Episode' caption was shown over a shot of the Doctor lying on the robotising table.

Rehearsals for *Day of Reckoning* took place at the North Kensington Community Centre on Dalgarno Way from Monday 28 September. A major problem was to arise during camera rehearsals for *Day of Reckoning* on Friday 2 October: during the scene in which Baker, the rebel played by Richard McNeff, carried the Doctor down the ramp of the Dalek ship on a stretcher, McNeff's legs suddenly buckled and Hartnell fell off the ramp, badly bruising his back.

A Dalek pays a visit to Hammersmith Bridge

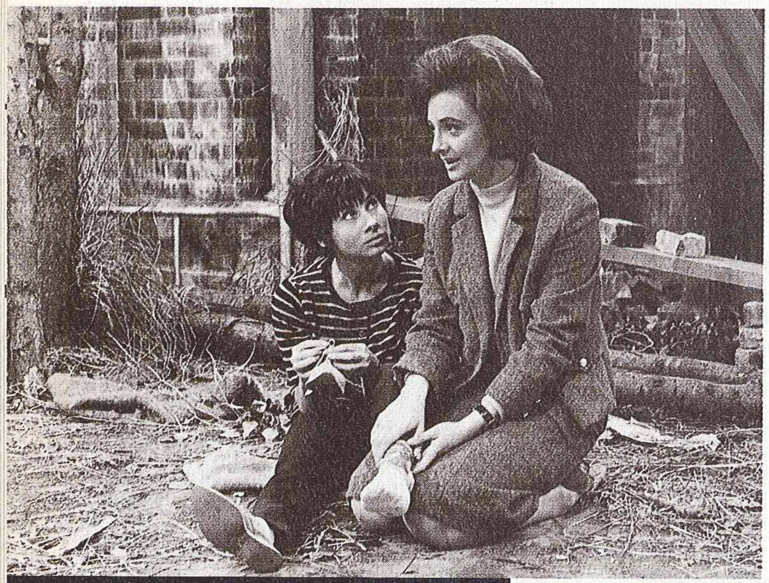
The episode began with a filmed reprise over which the title caption was shown, with the writer caption over a shot of Dortmun and the women back at the rebel HQ. Chapman's two-level saucer set was the scene of an action sequence featuring flash charge explosions, guns firing blanks and Diamond performing a fall from a rostrum. The six Daleks were used again, with the Dalek Supreme now painted fully black. As per the previous week, inlay of a burning wall was used in a split-screen shot. A flash charge on the robotising device's anaesthetiser was detonated upon Craddock's death. A raised section of road allowed artistes to descend into a manhole. There was a small amount of out-of-sequence recording; a shot of the saucer exterior was recorded for later in the episode while the cameras were in position. The 'Next Episode' caption was shown over an image of the Dalek bomb. The flying saucer model shots were recorded at the very end of the evening.

Rehearsals returned to the London Transport Assembly Rooms from Monday 5 October, the same day it was decided that the recording of *Flashpoint* would run from 9.00 to 10.15pm rather than 8.30 to 9.45pm as a consequence of the unavailability of technical facilities due to coverage of the Olympics. The repercussions of Hartnell's fall began to be felt. Hartnell had been in pain, and solicitors' letters were exchanged with the BBC; the BBC denied liability and negligence, and paid for Hartnell to have an X-ray. It was agreed that the actor would be given a week off to recover, with no loss of pay;

REWRITES Flashpoint

Several *Flashpoint* scenes were re-worked shortly before recording. An early scene with the Doctor's party looking down at the crater had opening dialogue between Susan and David removed: here, Susan says that her grandfather is deciding what they should do, but David starts to question her about what she feels they should do; when Susan is evasive, David states that he knows his dream and asks what hers is. "You mustn't ask me, David. I don't know. I can't say," says Susan, asking David to let her go and saying how sorry she is. In the concluding scene, the awkward dialogue between the Doctor and Susan outside the TARDIS originally had Susan saying, "We stopped the Daleks for the second time. But it was a close thing." "I suppose you can blame your old grandfather for that," says the Doctor. "I certainly seem to have a knack for finding trouble." Tyler also had some dialogue about setting up a new base for rebuilding London at the Admiralty Building in Whitehall.

minimal rewrites were needed to be made to the following week's script. Actor Edmund Warwick, who had appeared in *The Keys of Marinus*, was booked at short notice, being taken out of rehearsals for another programme to double for Hartnell in the opening camera shots. Judd, Tyllsen and Murphy were not required, since their sequences were on film only. Nick Evans assumed the role of the Slyther; Ashton was played by Patrick O'Connell, who later featured in *Fraud Squad* and *The Brothers*; while Nicholas Smith, playing Wells, later became best known for *The Frost Report* and *Are You Being Served?*.


Susan (Carole Ann Ford) and Barbara (Jacqueline Hill), down at heel in a derelict London

In the original version of *The End of Tomorrow*, it is the Doctor who spots the bomb as the lights on it are dying away – indicating that it is nearing the end of its countdown. The Doctor is helped up to the bomb by Susan. There is an attempt to prise the front off using David's knife, but the blade snaps and a piece of iron turns out to be too thick. David suggests using the acid from Dortmun's bomb. This was the episode's only scene involving the Doctor, reworked by giving the Doctor's dialogue to David and Susan and having the Doctor suddenly collapse at the beginning of the scene.

The End of Tomorrow was recorded on Friday 9 October. Opening captions were shown over the filmed reprise, and various recording breaks helped move the 1958 Ealing dustcart around the studio; the camera was bounced around to simulate movement during close-ups of Barbara and Jenny in the cab. 35mm stock film of mining and drilling operations was shown as Ian and Larry survey the Dalek mine. Flats were used on a shadowy set to indicate the Edgware/Stanmore road along which Jenny and Barbara walk, and the ladder which Susan climbs in the sewers was rigged to come away from the wall safely with Ford clutching onto it. The episode saw the introduction of the Slyther, effectively a large boiler suit with padded arms, sponge and plastic adhered to it. This was supplied by Shawcraft, and a recording pause was scheduled to transport the creature to the mound for the episode's final shots.

> **'They weren't glycerine tears. I felt genuinely sad at not working with my lovely family – as they'd become – anymore'**
>
> Carole Ann Ford

Hartnell returned to rehearsals on Monday 12 October, leading up to the recording of *The Waking Ally* on Friday 16 October. Unlike the other episodes, the camera output for this instalment was captured directly on 35mm film rather than 405-line videotape to assist editing requirements. Dalek voices were pre-recorded for this episode. Recording began with a filmed reprise, over which the title caption was shown; the writer credit appeared over a new shot of the Slyther, which had been rebuilt by Shawcraft during the week to make it more frightening. Diamond was again booked as fight arranger – replacing Arthur Howells – and played a Roboman in a fight with Bernard Kay. Sound effects from the first Dalek serial were reused at Dalek mine control. Lighting and back-projection created the illusion of Ian and Larry descending in the bucket. Five Daleks were used in studio for the episode – including the Dalek Supreme. A large version of the Daleks' bomb had been constructed in two halves, allowing Russell to be trapped inside it. The episode ended with a model shot of the bomb being moved out into a transparent tube; the 'Next Episode' caption was shown after a fade to black.

Rehearsals for the final of the original 52 episodes began on Monday 19 October. On Tuesday 20, a party was held at 6.30pm in the Bridge Lounge at Television Centre to celebrate successful overseas sales of the first season; a photocall was held for Lambert and her four regular cast members. Film editing on *The Waking Ally* took place on Wednesday 21.

The troubled recording of *Flashpoint* concluded a year's work on Friday 23 October. A photocall was held in the afternoon for scenes of Jenny, Barbara and the Daleks on the saucer set. Cast and crew anticipated that this would be one of the most technically complex episodes they had attempted, and knew that re-setting of the studio was going to take up 20 minutes' valuable time.

When taping began at 9pm, this was for a pre-recorded insert of a mob attacking a Dalek; one of the lightweight props was used. The episode recording then began with a filmed reprise which led into more live model work in studio; a small Dalek was seen near to the bomb during sequences showing the bomb becoming jammed, the bomb being freed, Ian falling down the shaft and the final bomb release. Recording breaks were scheduled to line up an inlay shot showing Russell sliding down a slope and to place the bomb in the shaft. One of the monitors in the Dalek control room allowed the Doctor's party to watch David and Susan blowing up the transmitters.

By 10.00pm, approximately eight minutes of the episode was still to be recorded. At 10.10pm, one of the cameras broke down for five minutes. When recording resumed with an inlay shot to show a Dalek's point-of-view of the Doctor, there was sound failure for another five minutes; by now, Hartnell was flustered, and stumbled over some of his key speeches. For the final countdown to detonation, the Dalek bomb was superimposed over the clock. The explosion and subsequent volcano were represented by 35mm stock film of earthquakes, volcanoes and buildings collapsing. In the closing scenes, Hartnell, although very moved by the Doctor's farewell speech to Susan, omitted two sections: "Work hard both of you. Be gentle with her David and show her that life on earth with love and understanding can be a great adventure," plus the final line, "And remember love is the most precious jewel of all." Inlay was used to dematerialise the TARDIS; this also caused problems, necessitating re-takes. The final shots showed Susan's TARDIS key abandoned on the ground, crossfading to a starscape over which the 'Next Episode: *The Powerful Enemy*' and closing credits were shown. Recording concluded at 10.32pm.

CAROLE ANN FORD Susan

Carole Ann Ford left *Doctor Who* to star in the pantomime *Sleeping Beauty*. The actress found herself typecast as a teenager; her next television work was in early 1965, playing a prostitute in ABC's *Public Eye*. Her next BBC work was on the 'Agony Panel' of the youth programme *A Whole Scene Going* in February 1966, and she discussed *Doctor Who* while touring in the play *Inadmissible Evidence* on the regional BBC news programme *Midlands Today* later the same month; other stage work included *The Owl and the Pussycat*, *Jungle Book* and *Rumpus*. She appeared in the film *The Great St Trinian's Train Robbery* and continued acting into the Seventies, with TV appearances including *Dial M for Murder* and *Whatever Happened to the Likely Lads?*. In 1977 she gave birth to her second daughter, Tara, and suffered a serious back injury while making a commercial. This effectively ended her acting career.

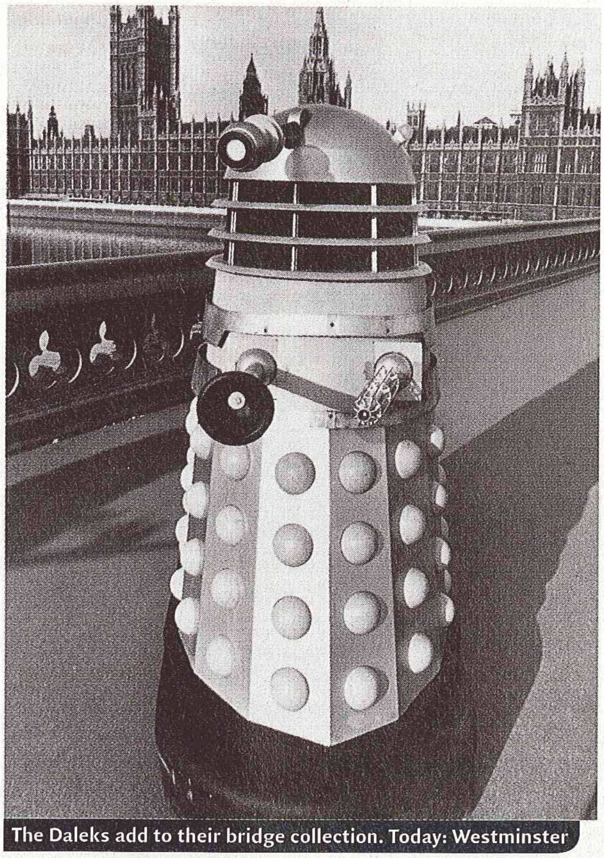
Ford left the series at this point, and wrote to thank Newman for this major role; Newman responded on Wednesday 28 October, thanking her for her input as the "waif from Outer Space". On Friday 30, the production office arranged to have four Daleks (including the Dalek Supreme) stored at Ealing; the remaining two were sent back to Barnardo's soon after.

Trailers for the story began airing at 5.41pm on Saturday 14 November, directly after *Planet of Giants: Crisis*; running to 20 seconds, and with a narration from Peter Hawkins dating the serial to the year 2000, film sequences of the Daleks in London were shown. Thursday 19 saw a *Radio Times* cover of the Daleks in London; a half-page article, *The Daleks are Here!*, previewed the serial and commented on the Dalek craze. The trailer was repeated at 8.26pm on Friday 20 November on BBC1. On Thursday 26, Lambert and Russell recorded an appearance on *Junior Points of View* for transmission the next day, when host Sarah Ward read out various letters about the series and introduced a trailer. One person less than happy about the Daleks' success was Raymond Cusick, the original BBC designer, who felt that his work was being exploited without any reward for his contribution.

On Wednesday 2 December, Lambert replied to viewer Patricia Stern, who had found *World's End* excessively horrific; Lambert conceded that there had been suspense, but it was a non-gruesome tale of good versus evil. Alleged complaints from BBC executives over the "operating scenes" showing the Doctor on the robotiser led the *Sunday Express* of Sunday 6 to suggest that *Doctor Who* would be censored for content in future.

On Wednesday 16, Spooner commissioned Nation to write a new serial, referred to as *The Daleks III*. On Tuesday 22, the Audience Research Report for *World's End* was issued; the sample of 296 viewers rated the show higher than usual, and it claimed 23% of the audience (as opposed to 15% on ITV). The response was very positive, with both adults and children nominating the episode "one of the best". The main complaint was the relative lack of Daleks which the children had been looking forward to, although some felt it was rather gruesome for youngsters. There was general praise for the atmosphere and style of production.

The New Year *Radio Times* blessed *Flashpoint* with a small item titled *Prisoners of the Daleks*, which gave a resumé of the plot alongside a shot of Jenny and Barbara imprisoned by the Daleks. Although Richard Martin felt that his production had been shoddy, *The Dalek Invasion of Earth* was highly successful with viewers. Audience appreciation figures were strong, and an extra four million people were tuning in. The serial had a change in time slot, and was now broadcast at 5.40pm in competition with the *News* on ITV and *Thank Your Lucky Stars*.


The Daleks add to their bridge collection. Today: Westminster

The serial was sold abroad as 16mm film recordings under the titles *Dr Who and the Daleks* and *The Dalek Invasion of Earth*. It was sent to: Australia in September 1965 (where it was rated A, after cuts were made to remove the shot of the dagger sticking out of the dead Roboman in *World's End*, plus most shots of the Slyther); Uganda and Trinidad and Tobago (also in 1965); Barbados, the Dominican Republic, Jamaica, Kenya, Mauritius, Rhodesia and Venezuela (1966); Mexico and Hong Kong (1967); New Zealand and Cyprus (both purchased the serial in 1967, but failed to transmit it); Ethiopia in 1971; and Algeria in 1973. Other countries screening the story were Chile, Morocco, Nigeria, Saudi Arabia, Singapore, Thailand and Zambia. Options to market the serial expired in 1974, when it was withdrawn from BBC Enterprises' catalogue.

The videotapes of *World's End*, *The Daleks*, *The End of Tomorrow* and *Flashpoint* were wiped on Thursday 17 August 1967, and that for *Day of Reckoning* on Friday 31 January 1969; the BBC Film Library retained the 35mm print of *The Waking Ally*. In the late Seventies it was discovered that BBC Enterprises had retained 16mm copies plus Arabic-dubbed versions of *World's End* and *Flashpoint* (part of which was used in the 1993 mini-documentary *Doctor Who and the Daleks: Missing in Action*).

Working from the camera scripts, Terrance Dicks novelised the serial as *Doctor Who and the Dalek Invasion of Earth*; with a cover by Chris Achilleos, it was first published in March 1977 as both a Target paperback and an Allan Wingate hardback. WH Allen included the novelisation in its June 1983 hardback *Doctor Who: The Dalek Omnibus*; with *The Crusaders*, it formed one of Star Books' first 'Doctor Who Classics' in August 1988.

Foreign language versions were produced in both Germany (under the titles *Doctor Who: Kampf um die Erde* and *Doctor Who und das Komplott der Daleks*) and France (*Doctor Who: Les Daleks Envahissent la Terre*).

The Dalek Invasion of Earth was shown at the BBC's Longleat 20th Anniversary Celebration on Sunday 3 April 1983. *World's End* was screened at the National Film Theatre on Saturday 29 October 1983. A copy of the whole serial is retained by the National Film and Television Archive. The serial was distributed in North America in 1984, where it also airs as an untitled compilation of 2 hours 20 minutes' duration. In May 1990, BBC Video issued the serial as a twin pack, with the final 'Next Episode' caption removed; the cover by Alistair Pearson also featured on a late 1990 Virgin re-issue of the paperback. New Zealand purchased the story for broadcast from February 1991. Satellite channel BSB broadcast the story over June/July 1990; UK Gold has screened it in episodic and compilation forms since November 1993. DWM

SERIAL K THE DALEK INVASION OF EARTH

CAST **William Hartnell** *Dr Who*, **William Russell** *Ian Chesterton*, **Jacqueline Hill** *Barbara Wright* and **Carole Ann Ford** *Susan Foreman* with **Bernard Kay** *Carl Tyler*, **Peter Fraser** *David Campbell*, **Alan Judd** *Dortmun* [1-4]; **Martyn Huntley, Peter Badger** *Robomen*; **Robert Jewell** *Dalek Operator*, **Robert Aldous** *An Insurgent* [1]*; *Dalek Machines Operated By* **Gerald Taylor** [2-6], **Nick Evans** [2-3,5-6], **Kevin Manser** [2-5], **Peter Murphy** [2-6]; **Peter Hawkins, David Graham** *Dalek voices* [2-6]; **Ann Davies** *Jenny* [2-6], **Michael Goldie** *Craddock* [2-3], **Michael Davis** *Thomson* [2], **Richard McNeff** *Baker* [2-3], **Graham Rigby** *Larry Madison* [3-5], **Nicholas Smith** *Wells* [4-6], **Nick Evans** *Slyther operator* [4-5], **Patrick O'Connell** *Ashton* [4]; **Jean Conroy, Meriel Hobson** *The Women in the Wood* [5].
*Not credited on screen.

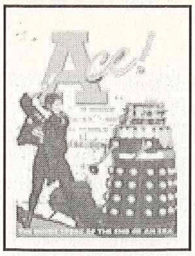
EXTRAS **Peter Diamond** *Roboman in River*; **Peter Diamond** *Stunt Double for Ian Chesterton*; **Reg Tyler, Billy Moss** *Robomen*; *Dalek Machine operated by* **Ken Tyllsen**; **Tony Lambden, David Graham, Peter Honeywell, Leonard Woodrow, Nigel Bernard, Pat Gorman, Peter Holmes, Michael Reed, Tony Poole, John Doye, Steve Pokol** *Male Freedom Fighters*; **Rosina Stewart, Molly Prescott, Susanne Charise** *Female Freedom Fighters*; **Patricia Phipps** *Child Freedom Fighter*; **Peter Diamond** *Stuntman/Freedom Fighter*; **Joe Hardesty, Roy Curtiss** *Male Freedom Fighters*; **Roma Milne** *Female Freedom Fighter*; **Edmund Warwick** *Double for Dr Who*; **John Ceaser** *Roboman*; **20 Male and 10 Female Extras** *Slaves*; **Peter Diamond** *Stuntman/Roboman*; **Maureen Lane, Jan Wills, Jo Calvert, Margo Hanson, Daphne Green, Stenson Falcke, Don Symons, Tony Walsh, John Sackville West, Rex Rashley, George Dare, Nigel Bernard, Alan Wakeling** *Slaves/Prisoners down mine*; **Adrian Drotsky** *Roboman*; **Janos Kurchi, Peter Norton, Jim Appleby, John Timberlake, Leslie Wilkinson, Fred Taylor, Graham Tunbridge, Steve Pokol, Bill McAllister** *Prisoners down mine/Robomen*; **Ted Merwood** [unknown].

CREDITS *Written by* **Terry Nation**. *Fight Arranger* **Peter Diamond** [5]. *Title music by* **Ron Grainer with the BBC Radiophonic Workshop**. *Incidental music composed and conducted by* **Francis Chagrin**. *Film Cameraman* **Peter Hamilton** [1,3-4,6]. *Film Editor* **John Griffiths** [1,3-4,6]. *Costumes supervised by* **Daphne Dare** [6], **Tony Pearce** [3-5, uncredited]. *Make-Up supervised by* **Sonia Markham** [6], **Elizabeth Blattner** [4, uncredited]. *Lighting* **Howard King** [6]. *Sound Mixing* **Jack Brummitt** [6]. *Story Editor* **David Whitaker**. *Designer* **Spencer Chapman**. *Associate Producer* **Mervyn Pinfield**. *Producer* **Verity Lambert**. *Directed by* **Richard Martin**.

Episode	Transmitted	Time	Drn.	Rating (pos.)	A.App
ORIGINAL TRANSMISSION					
World's End	21 November 1964	5.40-6.05pm	23'42"	11.4M (12th)	63
The Daleks	28 November 1964	5.40-6.05pm	24'19"	12.4M (10th)	59
Day of Reckoning	5 December 1964	5.40-6.05pm	26'50"	11.9M (10th)	59
The End of Tomorrow	12 December 1964	5.40-6.05pm	23'23"	11.9M (11th)	59
The Waking Ally	19 December 1964	5.40-6.05pm	24'29"	11.4M (18th)	58
Flashpoint	26 December 1964	5.55-6.20pm	25'34"	12.4M (12th)	60

Jenny (Ann Davis)

COMPANIONS



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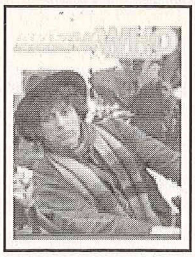

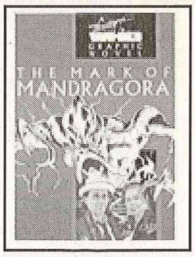
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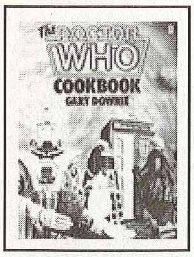
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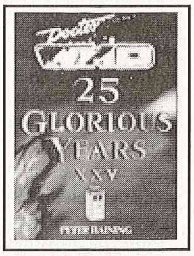
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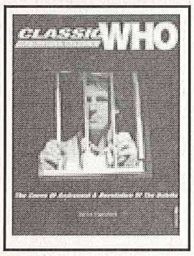
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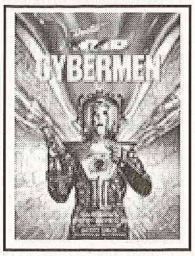

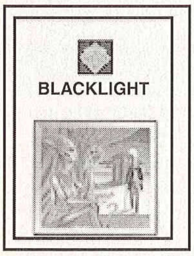
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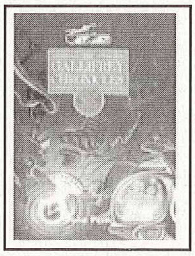
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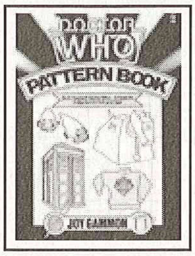
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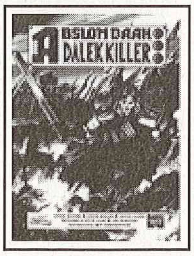
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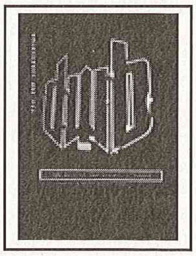

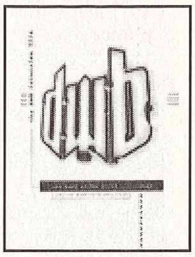

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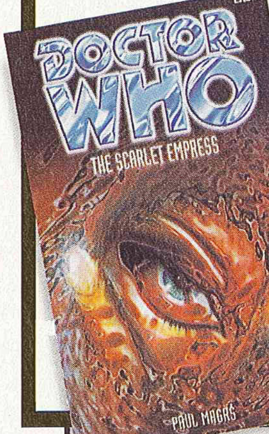
THE SCARLET EMPRESS

compiled by **Matt Wicks**



Author Paul Magrs (his first *Doctor Who* novel, although he did take a *Short Trip* with *Old Flames*)

Cover artwork Colin Howard

Publication September 1998

DWM review 269

Doctor Eighth (and the severed heads of First to Seventh)

Companion Sam

Dates The third decade of the Abbasid Era. The story also dates the UNIT years as the 1970s.

Location All over Hyspero ("the world that invented desire"), including the capital city (Hyspero!), the city of Fortalice (where progress has been forgotten but a violence festival is held every year) and the Forest of Kestheven (with a giant spider).

The plot in 25 words The Doctor and his female counterpart embark on a bizarre quest to find a bunch of mutant vigilantes and an OAP in a jam jar.

Old friends Iris Wildthyme, from *Old Flames*

New friends Gila, an alligator man, Angela, a hirsute woman with shaven bears, a frozen turtle and an arcachnophile cyborg. The villain is the Empress herself. Among the minor characters, Sam meets a snake charmer who, charmingly, eats his snake.

> **"*The Scarlet Empress* is perfect carefree holiday reading"** *Shelf Life, DWM 269*

Other voyages Iris has met all the Doctors. She first met him when he had just fled Gallifrey. After admitting that she loved him (in a forest) she proposed to the (First or Second) Doctor in Venice. The Third Doctor and Jo met her (after *Planet of the Daleks*) in Paris, 1935, where they also encountered Gertrude Stein, Picasso and Jean Cocteau, before taking a train to Paris to meet Christopher Isherwood. The two Gallifreyans also met Oscar Wilde after his release from jail. The Fifth Doctor, Tegan and Turlough had Christmas dinner with Iris.

The Doctor met Isherwood again in California when he encountered Bertrand Russell, Aldous Huxley and Greta Garbo (who climbed a tree to get figs for him), this occurred after 1933 as he refers to Garbo's film *Queen Christina*. He also met the real Queen Christina of Sweden (in the 1660s).

He has visited Hyspero many times before, has battled in an alien arena (*The Iron Legion*, **DWW** 1-8), visited the centre of the Earth where time stood still and seen planets ruled by spiders with terrible food but wonderful opera.

Along for the ride Sam has a dream which might have been a telepathic link to herself at the end of *The Bodysnatchers*. Then again, it might have been just a dream. Her grandmother was an embarrassment to the rest of her family.

Romana once dragged the Doctor to see an opera in Milan and the soprano hermaphrodites of Alpha Centauri.

Iris Wildthyme grew up in a huge house on Gallifrey with her aunts. She went to the Capitol, but found it a disappointing collection of old men and left. Older than the Doctor, Iris's current incarnation (fifth) has lasted since his second. She keeps journals, full of exaggerated accounts, many based on the Doctor's adventures. One story concerns Morbius coming back from the dead and transporting seven incarnations of Iris to the Death Zone where she fought Ice Warriors, Ogrons, Sea Devils, Zarbi, Mechanoids and Quarks. She has, however, met Mary, Queen of Scots. She has had many companions, one of whom appears to have been Frobisher (from **DWM**). She is also a friend of Kroton the Cyberman (last seen in **DWM** 277).

Rough guide Millennia ago, a race of aliens arrived on Hyspero and were asked to stay by the natives. They didn't, but began to change the planet to make it more hospitable. In the process it entered a permanent state of change, meaning levels of the planet had to be linked by elevators. When the aliens departed, they left behind one of their number to found a dynasty. This dynasty became the Scarlet Empresses, who have endured for 900 generations. They rule the majority of Hyspero with a militaristic government enforced by the Scarlet Guard – tattooed men whose skins are greatly prized. The planet is also inhabited by Ifrits (ghouls), Djinn (spirits), qutrub (werewolves) and Kabikaj (controllers of insect world). Native Hysperons have beige skin and their merchants, who trade in the dirna, are famous for the quality of their silks. Nowadays, Hyspero is visited by many aliens including Draconians, Martians and Spiridons.

Chelonians have a version of *Cinderella*.

Other Notes The Doctor picks up a book called *Aja'ib* ('wonders' in Arabic). It tells of great adventures which mirror his own. The Daleks, for example are depicted as "Iron automata possessed by evil spirits."

The Doctor is a great cook and a fan of *The X-Men*. He recalls many places, including Lungbarrow. He is allergic to some of the birds on Hyspero. The Eighth Doctor cannot remember stories very well.

Ten years ago, the Mock Turtle, the Cyborg Duchess, the Alligator Man and the Bearded Lady were a mutant vigilante team. They fought Corellian pirates, set fire to a Dalek scout ship, and defeated Sit al-Husin and his cyborg army.

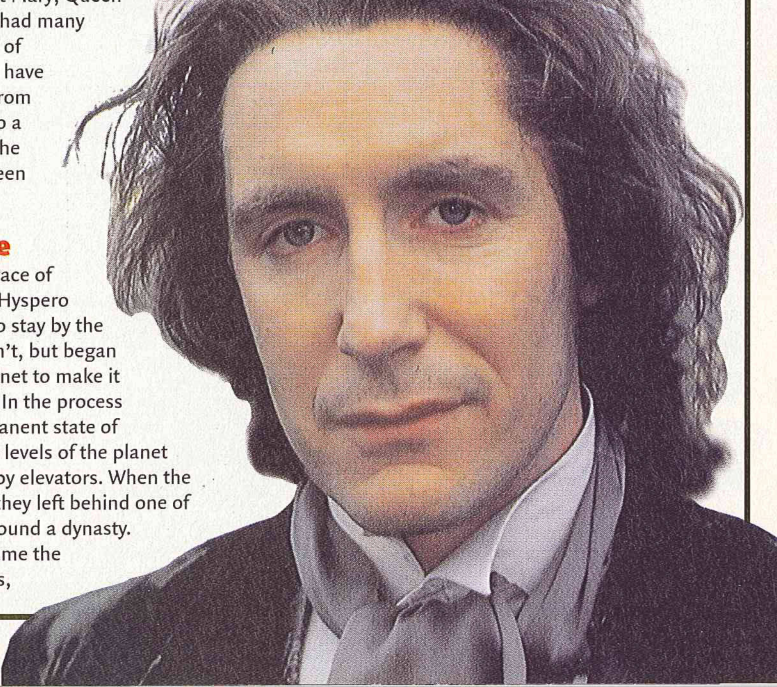
Inside the TARDIS TARDISes can home in on their owners.

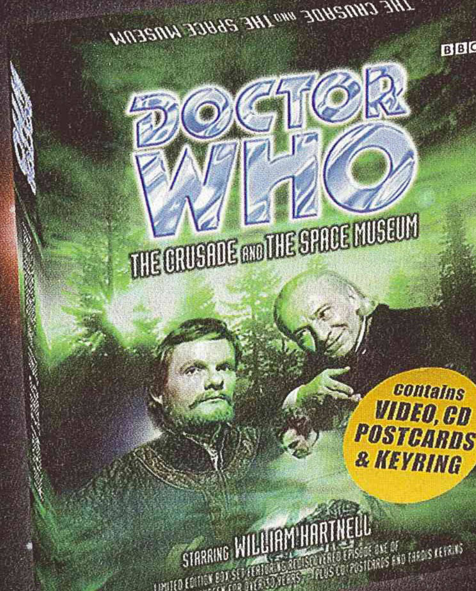
Iris found her TARDIS damaged, abandoned and not dimensionally transcendental. It does, however, have a sonic shower.

Quotable quotes Iris on the Executioner: "If only he didn't try to act so tough and wear such horrible retro S & M gear, he wouldn't be too bad-looking."

"Slimy stone steps," Sam grunted, leading the way. "Just what we need to break our necks. Why is it that no-one on other planets has carpets?"

DWM

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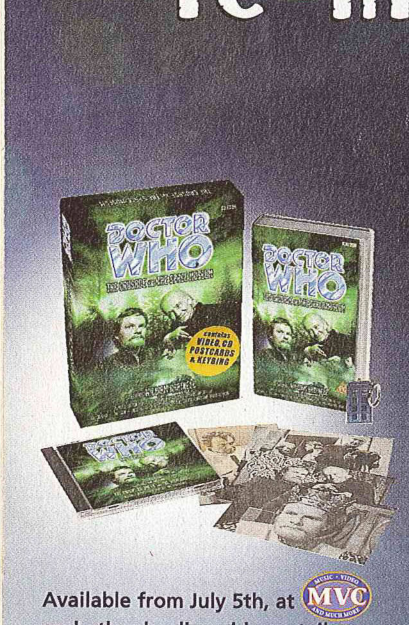
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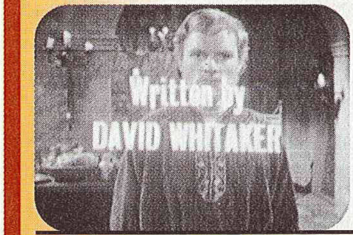
BBC

The Knight of Jaffa

Written by David Whitaker ● Directed by Douglas Camfield ● Transmitted 3 April 1965

"Understand this," says the King. "The woman can rot in one of Saladin's prisons until her hair turns white before I'll trade with the man who killed my friends."

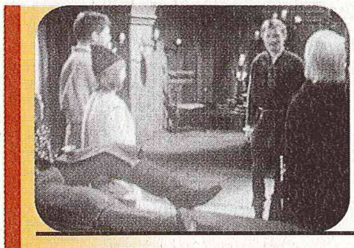
THE KNIGHT OF JAFFA



De Tornebu stuns the King by telling him that some humorous capital can be gained from the affair. The Doctor agrees.

"See the brighter side, my lord," says De Tornebu. "A troop of men to capture one of your knights? He'd need an army by itself alone to take your horse. Or every man he has to take you prisoner."

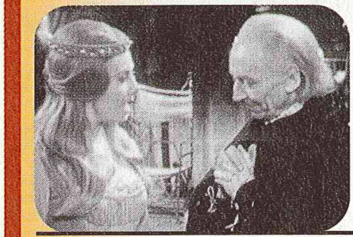
Vicki tells Richard that Saladin would look an idiot if the King asked him if he'd finished playing his game, and could he have his knight back?



As the King listens to the others, his temper calms and he begins to accept the idea. He calls for the Chamberlain.

Joanna, the King's sister, enters and they embrace warmly. Indicating the others, Richard exclaims, "Look at this collection. Courage, loyalty and wit are gathered here."

Noticing the injured De Tornebu, Joanna tells Richard that he should be in his sickbed.



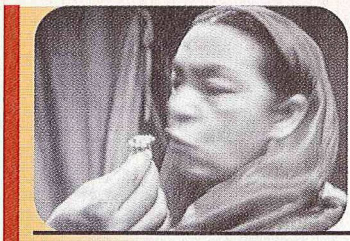
Curious about Vicki, Joanna asks "This is a young man?"

The Doctor explains that his friend's voice has not yet broken.

The Chamberlain and the others help De Tornebu out of the room.

The King notices the jewel around Joanna's neck. She explains that it was a gift from Saladin's brother, Saphadin.

Peace looks as far away as ever. But the King begins to muse, "Joanna . . ? Saphadin . . ?"



El Akir is talking to Sheyrah, a servant of Saladin's court, offering her a ring as a bribe.

"Tell me where the woman is." he demands.

She refuses and slips his grasp.

Luigi Ferrigo, a Genoese merchant enters.

"She was a fool not to take the ring, but perhaps you were asking too much for it," he tells El Akir.

"Now I have something to ask of someone," continues Luigi, "if only I knew their price."

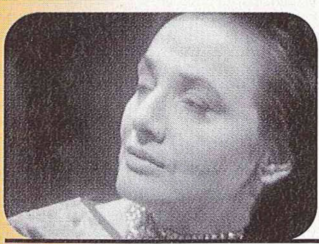
Luigi explains that he has come from Tyre to see Saladin, but neither he nor his brother will receive him.

El Akir responds that it has nothing to do with him. He tells Luigi that he seeks an English woman who's made a fool of him.

"A simple matter," says Luigi, "Arrange my audience and then wait by the stables. I'll bring the woman to you."

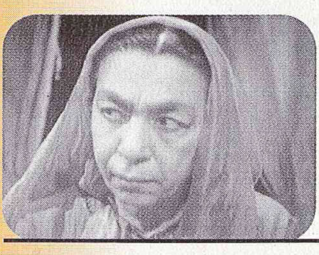
In a room in Saladin's palace, Barbara examines her face in a mirror, while Sheyrah adjusts her costume.

Sheyrah warns Barbara that she has made an enemy of El Akir. She should escape if she can.

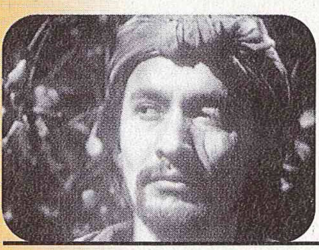


Barbara considers the warning and is startled when someone enters suddenly.

It is Luigi and, pretending that he has been sent by Sir William, he urges her to follow him. He puts a cloak on Barbara and they leave. But he is unaware that he has left one of his gloves behind.

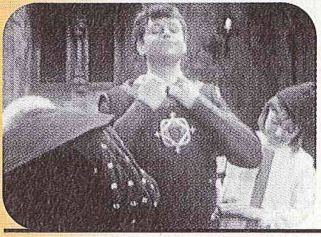


Sheyrah enters and is surprised to find an empty room. Then she sees Luigi's rogue glove.



In the stables, El Akir hears a sound and withdraws into the shadows.

Luigi and Barbara enter. El Akir steps out and grabs Barbara. "Your way is open to see the Sultan's brother," he sneers.



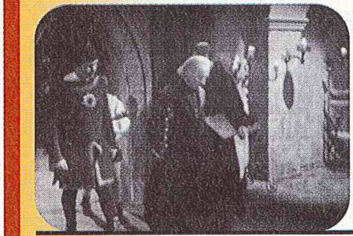
In King Richard's palace, Ian is putting on his knight's tunic aided by the Doctor and Vicki. The Doctor announces that they are nearly ready.

"For what?" asks Ian.

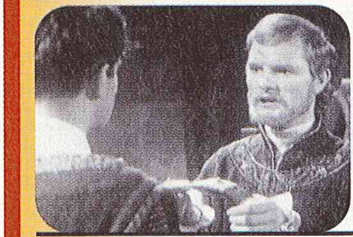
"The King will tell you that." replies the Doctor, "Now boy, you know, I have an idea that King Richard means to send you to Saladin after all."

Meanwhile, Richard is dictating a letter to a priest, offering Joanna's hand in marriage to Saphadin.

The King signs the letter, pressing his signet ring into the seal on the parchment and dispatches the priest.



The Doctor, Ian, and Vicki enter the King's chamber.

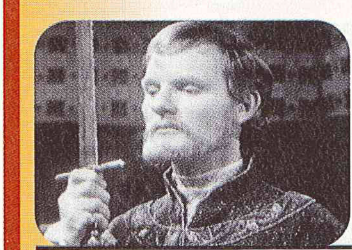


Picking up a gold belt, the King gives it to Ian, telling him to take it to Saladin and to beg for the release of the two hostages.

"Do you wonder why I listen to your appeal?" he says.

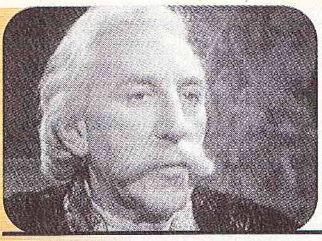
"It is the King's advantage to make yesterday's deafness today's keen hearing," the Doctor responds.

"More than that," says the King. "Although I am surrounded by loyal men, I fear that war is uppermost in their minds." Telling them of his plan for Joanna, he says: "Bring back Sir William and your lady. But bring us hope as well."



On the King's order, Vicki brings him a sword. "My emissary shall speak from a proper position, and authority," he says . . .

. . . and Chesterton is knighted becoming Sir Ian, Knight of Jaffa.



Elsewhere in the palace, the clothing merchant, Ben Daheer, is telling the Chamberlain about the Doctor's theft of his cloak.

In Saladin's palace, Luigi is finally having his audience with Saphadin . . .

. . . while behind the draperies sits Saladin, listening to every word.

Saphadin requests Luigi's help in a domestic matter. Saladin appears and sits on his throne, telling Luigi that the world would welcome his advice.

Sir William and Sheyrah enter the chamber.

Saladin and Saphadin explain to Luigi about Barbara's 'escape', but the trader feigns no knowledge of it.

The servant Sheyrah tells Saladin of Barbara's disappearance.

"And you, Sir William, know nothing of this affair?" asks Saladin.

"Nothing." he says. "She was abducted. That is the only explanation."

Luigi agrees.

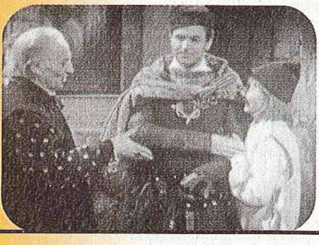
Sheyrah tells of the glove she found at the scene of the abduction.

Saladin produces the glove and looks directly at Luigi. "It has a companion, Sir William," he says.

Pulling the other glove from Luigi's belt, Sir William grabs hold of him. "Where is she? What did you do with her?"

"I took her . . . to El Akir," he responds.

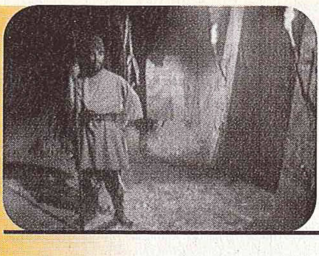
The Doctor is encouraging Ian. "Without a doubt, you'll find Barbara there all right, my boy."



Ian shakes the Doctor's hand and leaves.

Outside, the Chamberlain and Ben Daheer confront the Doctor about the theft of the cloak, but the Doctor successfully bamboozles them both.

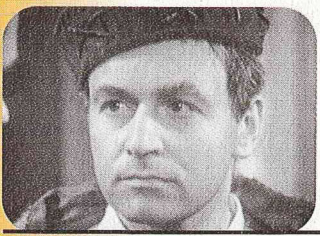
El Akir arrives outside his palace and asks the two guards to untie the woman from his horse.



As they do so, Barbara pushes them both over and makes her escape.

In Saladin's palace, Sir William tells Ian about Barbara's kidnap.

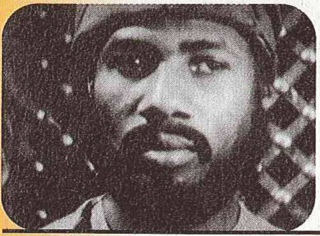
He explains that Luigi has told Saladin that Barbara has fallen in love with El Akir, and that he has now returned to Lydda.



Ian decides to follow, but William warns him: "El Akir has an evil reputation."

Barbara runs through the narrow passages of Lydda . . .

. . . hotly pursued by the guards.



Hearing footsteps, she presses herself into the shadows. The guard stops for a moment and then moves on.

Barbara steps out from hiding but, without warning, a hand appears and clamps around her mouth . . .

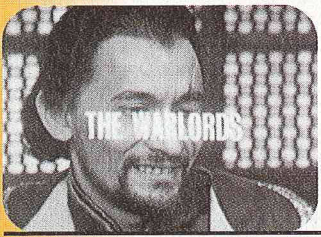
Compiled by **Richard Bignell**

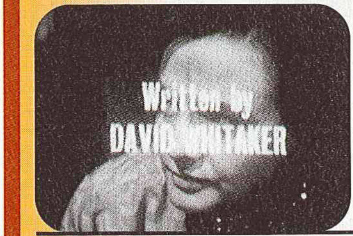
The Warlords

Written by David Whitaker ● Directed by Douglas Camfield ● Transmitted 17 April 1965

Barbara is brought in by two guards and thrown to her knees before El Akir.

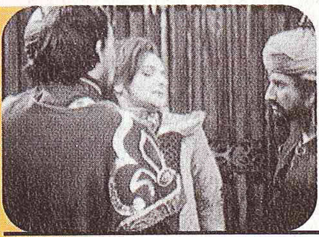
"The only pleasure left for you is death," he says, "and death is very far away."



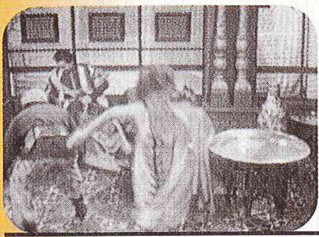


"I'm not afraid of you," she tells El Akir.

Pouring out a bag of gold coins into his hand, El Akir retorts: "You are not here to like or dislike me. Such liberties are over for you."



"Look at these coins," he says. "These are going to change your laughter into tears, your joy into misery."

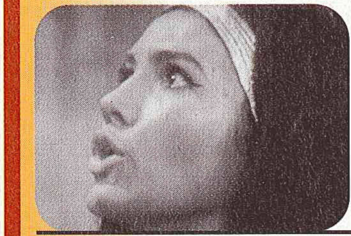


Barbara suddenly knocks the coins from his hand. As the guards scrabble for the gold, she pushes El Akir over and makes her escape.

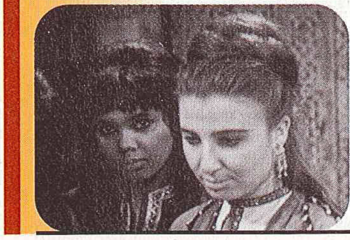
The two guards burst into the harem's chamber – and are confronted by Maimuna who demands to know what they are doing.

A furious El Akir appears and throws the guards out, threatening their lives if they do not find Barbara.

El Akir informs the harem of the woman's escape, but Maimuna tells him that no one has entered the seraglio.



He offers a reward of a ruby ring if anyone should see her and report it to him. But Maimuna still says that they have seen no-one.



After he leaves, the harem parts to reveal Barbara hiding on her knees. "We will hide you here. We all hate him. No-one here will betray you."

In the desert, Ian is tied to the ground while his captor, Ibrahim, pours water into the sand next to his head.

Ian says that he will give the Arab money if he releases him, but Ibrahim shakes his head. "I am cursed with the affliction of disbelief. But I have another scheme," he says.

Taking out a small pot of honey, he smears some of the sticky substance onto Ian's wrist – and then dribbles a small trail over to a nearby ant nest.

"If you crane your neck around," he says, "you will see what you take to be a black line along the honey. Why, you will be able to see it getting closer and closer."

Alarmed, Ian moves his head and stares along the slender trail of honey.

In Richard's palace, Leicester is questioning Vicki as to why she posed as a boy. What did she have to fear from the King?

The Doctor enters, annoyed at Leicester's treatment of his companion.

Vicki suddenly realises that it was Leicester who told Joanna about the marriage plans to Saphadin.

"I will have no more of this," says Leicester.

"No more will I," says the King, who approaches the others having heard the conversation.

Richard dismisses Leicester, telling him to prepare his armies for battle. When he has gone, the King confesses that he knows that the Doctor did not betray his plans.

The Doctor asks why he didn't accuse Leicester, if he knew the truth of the situation.

"Yes," says Vicki. "You let it go by without saying a word. It wasn't fair . . ."

Then, realising who she's talking to, she apologises.

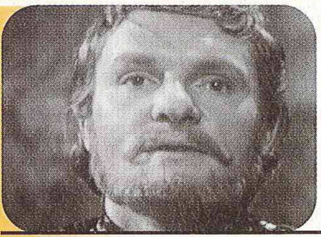
Richard smiles. "Do not apologise. I accept the soft impeachment." He explains that he needs to have Leicester with him (in the approaching battle), not against him.

Feeling that he has made an enemy, the King sends the Doctor and Vicki away to Acre. Before he leaves, the Doctor reassures him that he will see his goal – Jerusalem.

Outside, the Doctor and Vicki start to make their way back to the TARDIS. The Doctor reveals that Richard will see the city, but only from a distance.

"That's terrible," says Vicki. "Can't we tell him?" "No, child," responds the Doctor. "History must run its course."

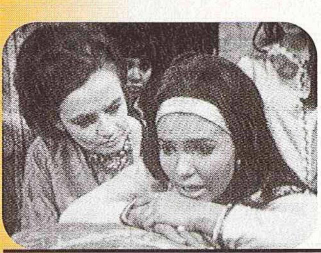
Clutching the cross on his tunic, the King folds his hands in prayer.



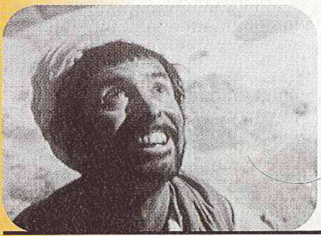
"Help me, Holy Sepulchre," he says.

In the desert, the sun is blazing down on Ian.

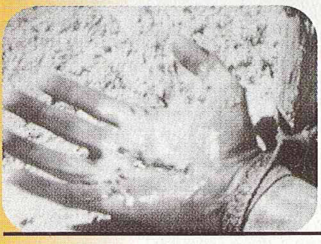
Ibrahim continues to taunt him about the ever-approaching ants. Ian tries to free himself, but falls back, exhausted.



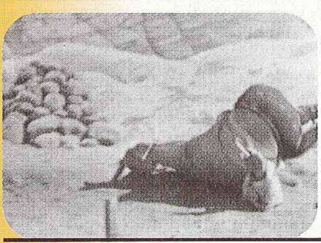
In the seraglio, Maimuna weeps tears of joy to learn that her father and sister are still alive. Barbara reassures her of her father's love for her, and his hatred for El Akir.



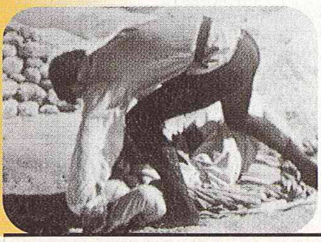
A gleeful Ibrahim tells Ian that the ants have reached their objective.



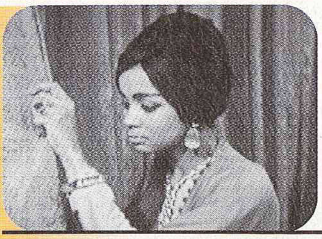
As the ants climb onto his hand, Ian tells the Arab that he has gold hidden in his boots.



Ibrahim cuts the ties to Ian's feet and, as he does, Ian kicks him out of the way and manages to pull up the stakes holding his hands.



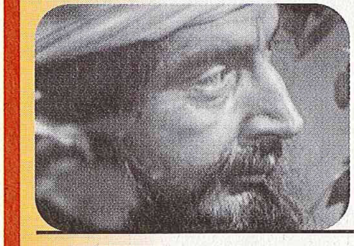
Ian and Ibrahim fight. Chesterton gains the upper hand, and Ibrahim promises to guide Ian to Lydda.



In the seraglio, Hafsa is listening at the gate, but reports that she can hear nothing.

Barbara learns from Maimuna that there is a tree growing near to their balcony, but the gates below are always guarded.

Unnoticed, Fatima, one of the harem, leaves the room and reports to El Akir of Barbara's whereabouts.



At the gates to El Akir's palace, Haroun, knife in hand, is waiting in the bushes, watching the guards.

Moments later, Ian and Ibrahim arrive to find the guard dead. Putting on his cloak, Ian tells Ibrahim that he's going inside. Ibrahim tells him that if he rids the world of El Akir, he will be remembered as a saviour.

Ian asks if Ibrahim can steal him some horses. With a huge grin, Ibrahim says, "Now we truly are brothers!"

El Akir bursts into the harem and is ready to kill Maimuna, when Haroun stabs him in the back, killing him.

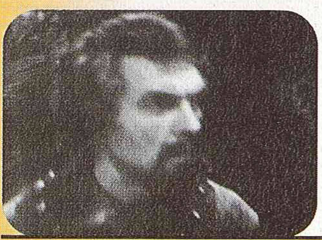
Maimuna runs to her father and hugs him. Ian enters just as the guards arrive, but they are quickly overcome by Chesterton and Haroun.

Outside, Ian pours gold into a delighted Ibrahim's hands.

"You see? I was right, my lord. You did have gold." Ian thanks him for acquiring the horses. Ian and Barbara bid Haroun and Maimuna farewell.

In the forest outside Jaffa, two guards stand alert.

The Doctor and Vicki are hiding in the bushes, wondering how they can reach the TARDIS, when Leicester appears. He is now convinced that they are traitors working for Saladin.

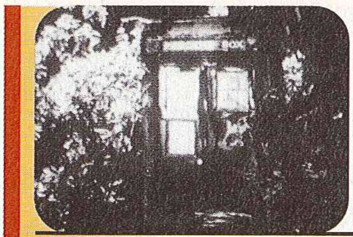


As the Doctor and Vicki move off, the Doctor is spotted by the guards and captured.

By the TARDIS, Vicki is met by Barbara, who tells her not to worry. She's been waiting with Ian for ages.

Sir Ian approaches Leicester, introduces himself and confirms that the Doctor is indeed Saladin's spy. He asks for the right to execute the traitor himself, for what he's done.

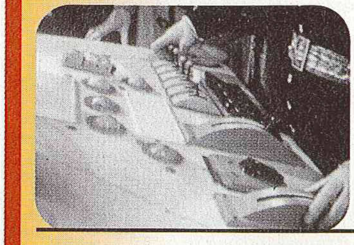
Leicester agrees, but the Doctor requests a last wish – to see the city of Jaffa once more. The request is granted and Sir Ian leads the Doctor off.



They both run into the TARDIS as Leicester realises that he's been tricked.

The ship dematerialises.

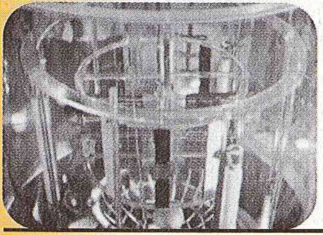
"Witchcraft!" he exclaims. "We will not speak of this. Let this story die here in this wood, or we'll be branded idiots – or liars."



In the TARDIS, the crew are in a jovial mood.

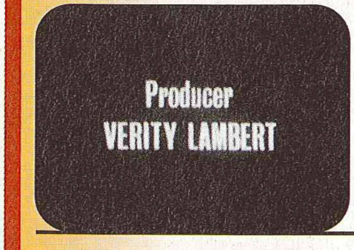
"There's one thing you deserve," says the Doctor to Ian. "A good knight's sleep!"

Suddenly, the lights begin to fail . . .



. . . and while the central column continues to move, it ceases to make any sound.

In the darkness, the face of the Doctor is lit only by the lights on the central console. Vicki and Barbara stare transfixed . . .



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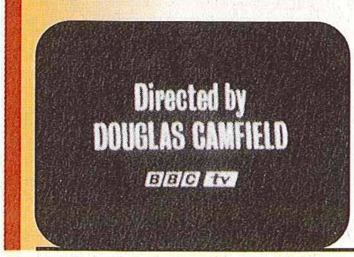

Directed by
DOUGLAS CAMFIELD
BBC tv

Compiled by **Richard Bignell**

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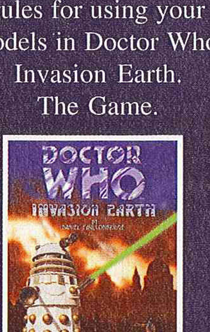

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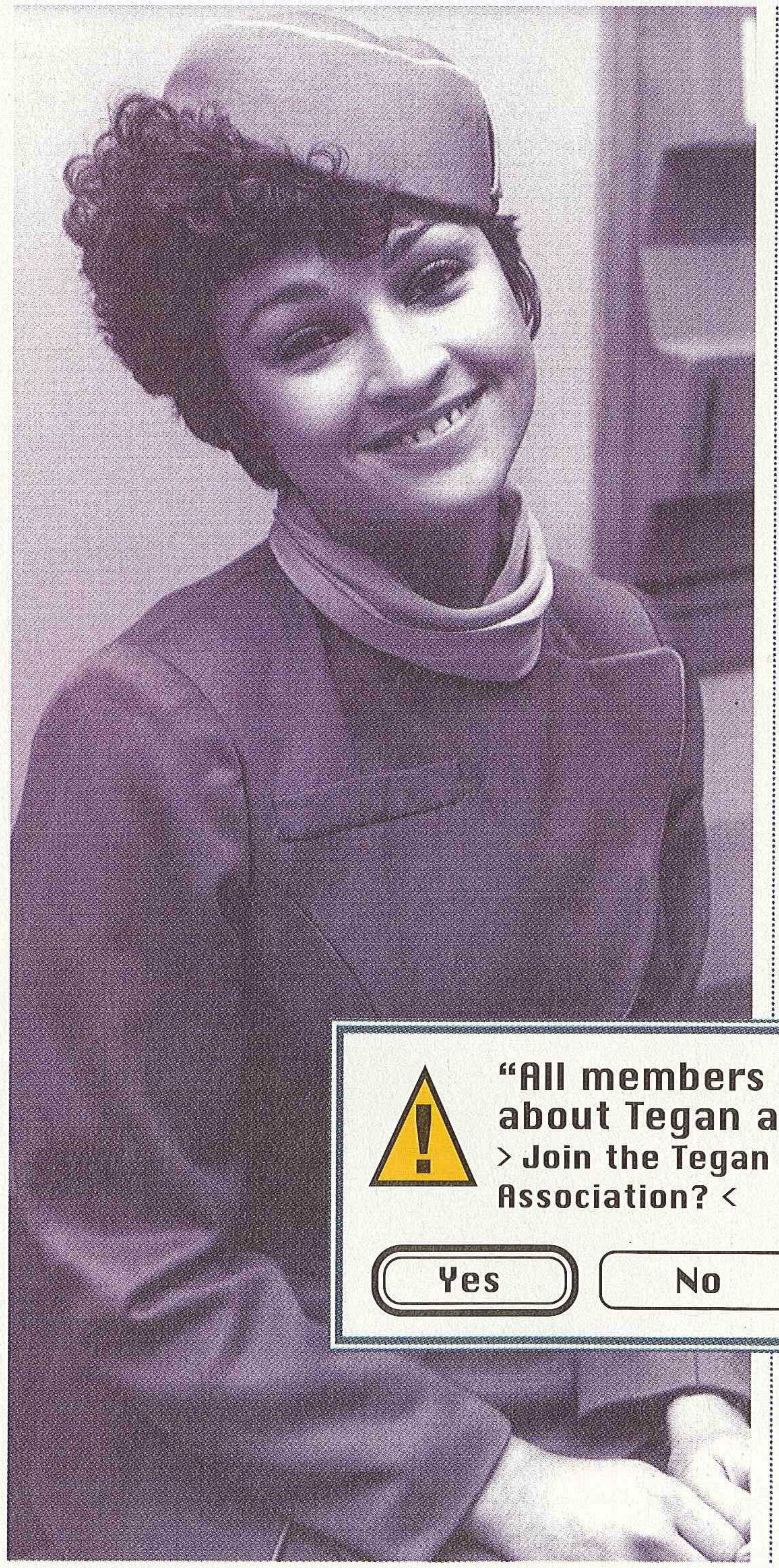


With computing power that would put WOTAN to shame, the Internet offers much to interest – or concern – the *Doctor Who* fan. Peter Ware investigates . . .

According to *The War Machines*, it nearly happened back in 1966. "C-day." The big link-up. Professor Krimpton's dream. The world's super-computers all connected together, providing a source of knowledge second to none. If only WOTAN hadn't gone completely bonkers and mucked it up.

Of course, in the Nineties, global communication between computers is no longer the stuff of fiction. The Internet is a reality. It's a huge and dynamic resource, one that is constantly evolving and becoming increasingly easily accessible.

"So, can you write me an article about "*Doctor Who* on the internet?" my illustrious editor inquired. "We touched on it in the magazine a few years ago, but many more readers will have access now, so it's worth another look."

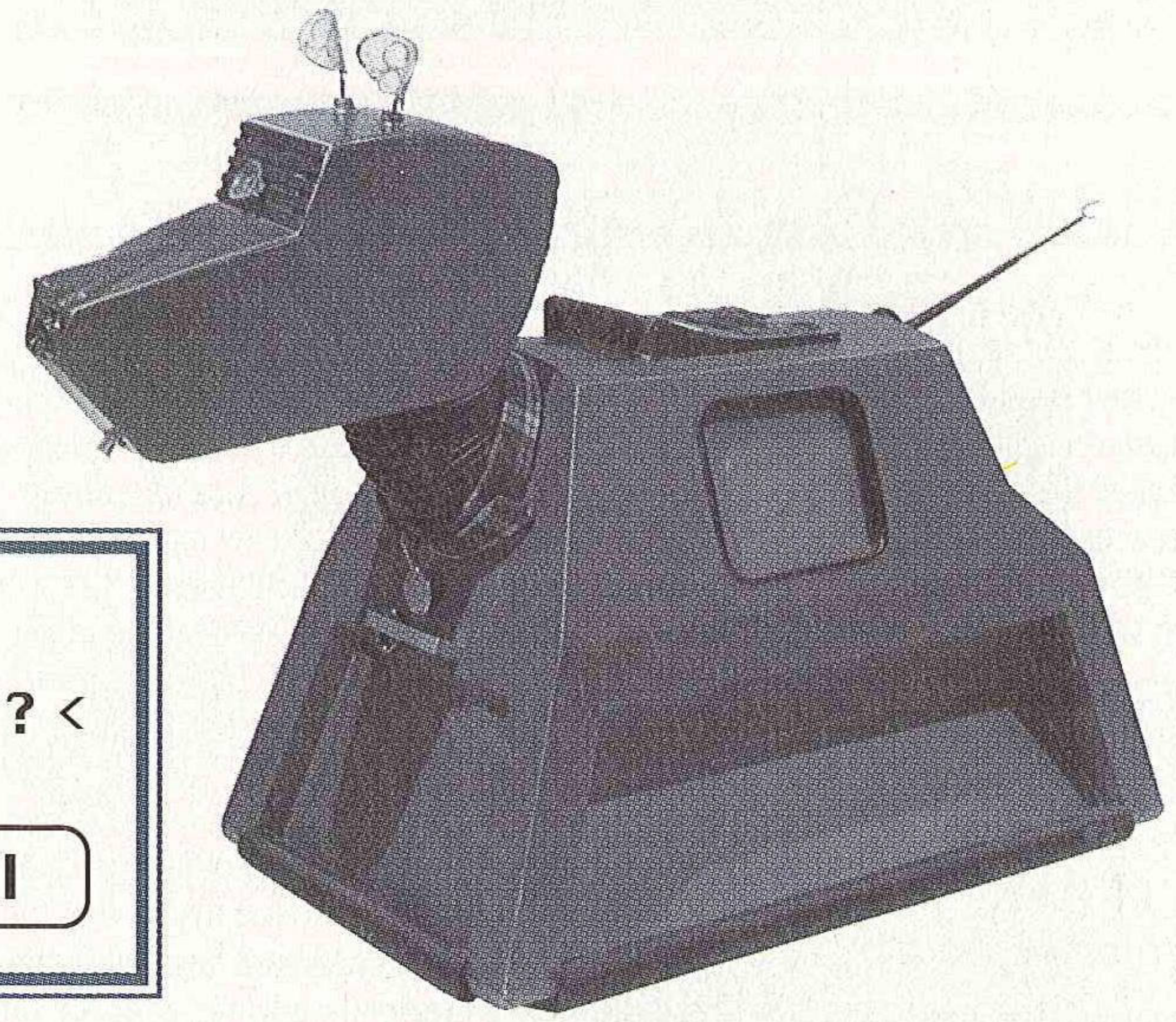
"No problem!" I e-mailed back. Admittedly, I'd never really 'surfed the net' in search of our favourite TV programme before, but there couldn't be *that* much stuff on the World Wide Web to explore, could there? I'd start straight away – it would only take half an hour or so, I was sure . . .

7.35pm I find the 'Hotbot' search engine, and request web pages featuring the phrase 'Doctor Who'. Within seconds comes the reply: "Found 2,873,542 sites." Oh dear. Still, most of them are probably about "a doctor who wiped out diseases" rather than the Doctor who wiped out Daleks. I have to be more specific. I narrow the search to include the word 'TARDIS'. "Found 2580 sites." 2580! They can't all be *Who*-related, surely? I open the page calling itself *Ozzy's Bookmarks*, an exhaustive list of *Doctor Who*-specific sites compiled by a chap called Paul Harman. That's better. Only 611 sites listed. I take a deep breath, open my thermos flask and pour myself an extra large glass of weak lemon drink. I flex my typing fingers and get comfy in front of the keyboard. It is going to be a long night . . .

"All members must be nice about Tegan at all times"
> Join the Tegan Worshippers Association? <

Yes **No** **Cancel**

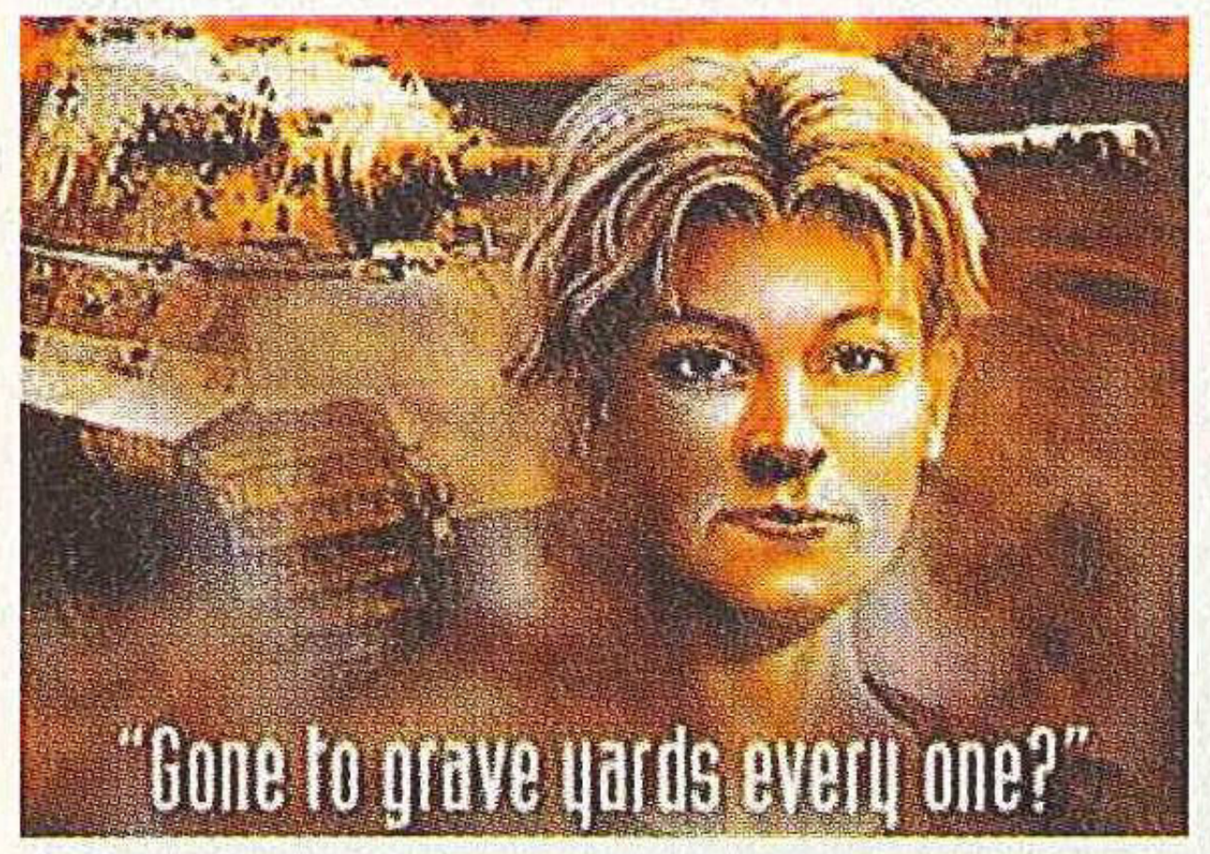
Where better, I think, to begin my journey than at the BBC's official web site? It's a reassuring mix of everything you'd expect – news, features, a plug for *The Television Companion*, basic facts and figures concerning the Doctor and his companions. And info on the monsters, too . . . "Do you know your Krotons from your Boks?" challenges the link. I smile, grimly. Well, whoever wrote that probably didn't if they thought that ol' stony face from *The Daemons* was anything more than a singular horror. Now convinced of my superior knowledge of *Who*-trivia (and rather ashamed of my pedantry) I decide to give the *Escape from the Master* quiz a go. I'm sure it will be a doddle.



"Get down Shep!"
> Play the Exterminate Game? <

Yes **No** **Cancel**

8.15pm I've still only managed to get 8 out of 10 on the quiz after several attempts. "Which Doctor actor's hobbies included golf, sailing and fishing?" No idea. Time to move on. I discover a link to the *Tomorrow's World Plus* pages, the BBC's other official *Doctor Who* web site. The Beeb may be slow getting a new TV series up and running, but there's no doubting their support for the programme on-line. I glance through the splendid selection of photos from *The Curse of Fatal Death*, send an electronic 'postcard' to a friend in Australia (it features Sam Jones in an early draft of the *Autumn Mist* book cover) and download a screen-saver. I wish I'd been around for the on-line chat sessions they had with various *Doctor Who* celebrities last year. The one with the Doctor himself looked particularly good. Still, the archives were available so I read through the transcript: "Who poses a more serious threat to the safety of the galaxy: the Daleks, the Sontarans, the Cybermen or the Teletubbies?" asked a chap named Phil.

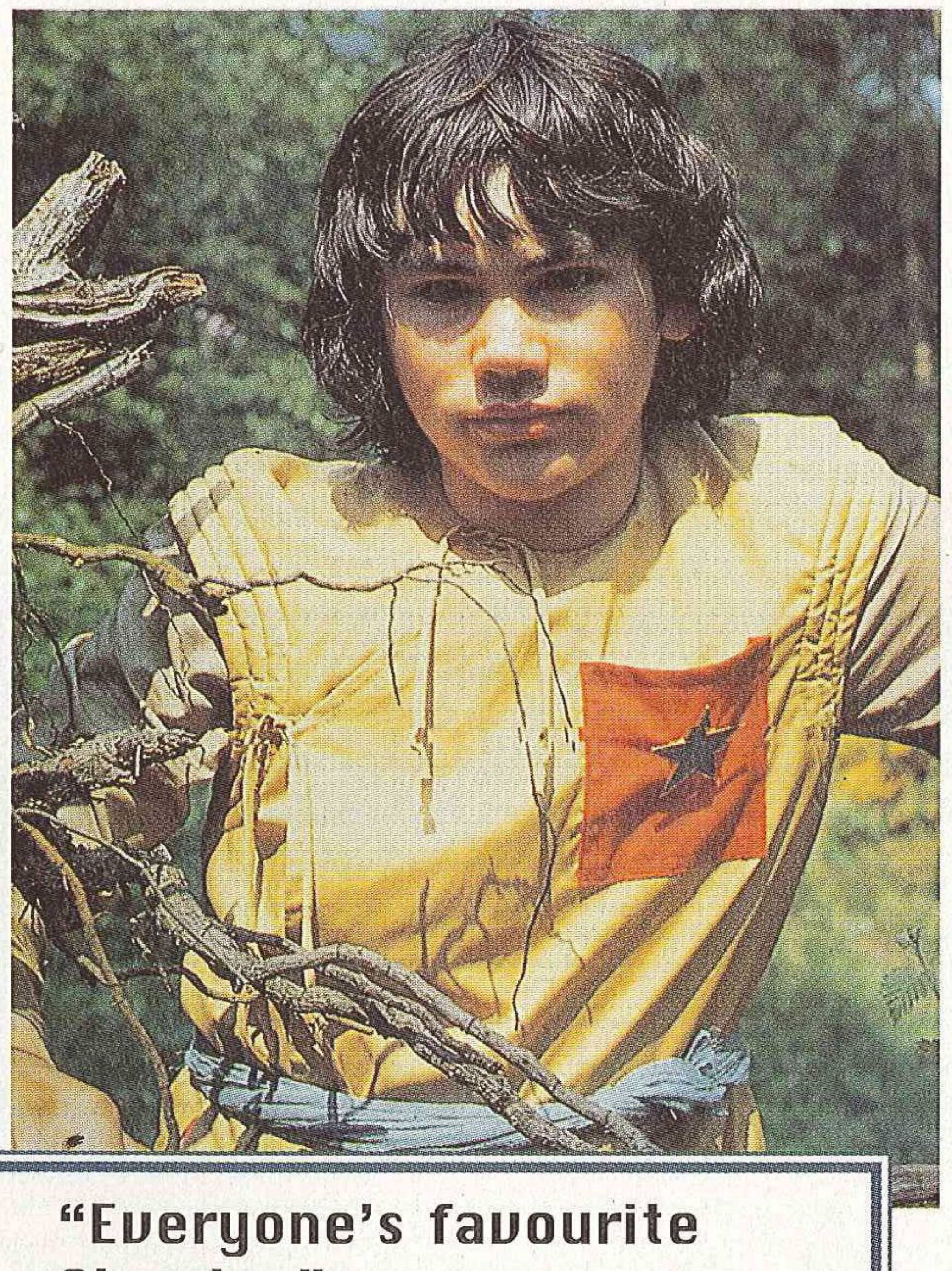

"Gone to grave yards every one?"

"Ahh, Teletubbies, a most interesting species," the Doctor had replied. "They do exist you know and what you've seen of them so far is just the tip of the iceberg." Uh-huh.

Before I leave the *Tomorrow's World Plus* site, I decide to play *The Exterminate Game*. "The Seven Doctors need a new owner for K9," reads the blurb. "If you can lead K9 through the seven levels of the Daleks' maze, then the Doctors reckon you're to be trusted with their beloved pet. You have to get old 'robo-woof' to kill the Daleks on each progressive level without touching a Dalek. This will impress the seven pants off the seven Time Lords and the mechanical mutt is yours to command. Get down Shep!"

9.50pm I've come to the conclusion that I'd better stop destroying Daleks, as the game is far too addictive. And I defy anyone to get to the seventh level! I return to *Ozzy's Bookmarks* and ponder where to go next. So many sites entice me with their weird and original names . . . *Little Green Cyberblobs, The Lair of the Zarbi Supremo, The Velvet Web, Lush Aggressive Vegetation, Coffee with Adric . . .*

"*Coffee with Adric*"? Now this is a strange one. It features links not only to the usual *Who*-related sites but also a link to "the business



"Everyone's favourite Alzarian"
> See Adric tortured? <

Yes **No** **Cancel**

Interview Andrew Sewell: offical web site producer

The *Tomorrow's World* web pages at beeb.com contain one of the few official *Doctor Who* sites on the net. It's produced by Andrew Sewell and maintained by Ian Garrard.

Andrew explained the rationale behind the site:

"*Beeb.com* is actually part of the commercial side of the BBC, BBC Worldwide. It was felt that having a *Doctor Who* web site would be a good opportunity to help promote the brand and its associated merchandise. We've a news column called *Gallifrey Times* which has information on forthcoming books and videos, special features such as our recent look at the Comic Relief show, interactive games and regular prize competitions. The recent story competition was very successful – there were 150 complete entries and some quality writing. The winning story will be in next year's *Short Trips*. Essentially, we're dedicated more to providing new material rather than looking back to the good old days. In this respect, we see ourselves as complimentary to rather than in competition with the BBC's public service *Doctor Who* site."

DOCTOR WHO
SHORT STORY COMPETITION

How does Andrew feel about unofficial web sites?

"I applaud them. There's a lot of quality stuff out there, well put together and helping to promote the brand. Their existence means that the various sites can feed off and encourage each other."

- The *Tomorrow's World Plus* Beeb site can be found at **http://www.twplus.beeb.com/html/doctorwho/**
- The official BBC *Doctor Who* site can be found at **www.bbc.co.uk/doctorwho**

page of Chefbeschlag, the leading manufacturers of patented mountings for convertible coffee tables. A most interesting page." I suspect that the content of this site is not entirely serious. I decide to read on.

"Matthew Waterhouse played Adric, the 25th companion of the Doctor. During his tenure, he was universally considered one of the most hated companions in *Doctor Who* history. Come now for a journey into the life and times of everyone's favourite Alzarian – Adric."

After skimming over the character description as envisaged by the production team of the time, I'm invited to hear some "favourite Adric sounds", read about Adric's stories or take part in a bizarre reconstruction . . .

"One of the best parts about *Castrovalva* was that we got to see Adric get tortured by Anthony Ainley (The Master). Now that the series is gone, those fond memories live only in your mind, or your VCR. To bring back some of the magic of that episode, I have created a 'Torture an Adric™'. Merely click on a body part of Adric, and he will instantly (or as fast as your connection is) be transported to a different torture. Hours of family fun!" Despite being assured by the smiling disclaimer "No actual Adrics were harmed in the making of this page :-)" I decide to give this dubious pleasure a miss and link instead to another companion page . . . One of those dedicated to Mel Bush perhaps, or to little Zoe Herriot? But no.

11.25pm It's the TWA for me . . .

The *Tegan Worshippers Association*, operated and managed by Jason and Dan Henry, describes itself as "one of those sad fan 'organisations' set up to admire, enjoy and generally lust after Tegan Jovanka."

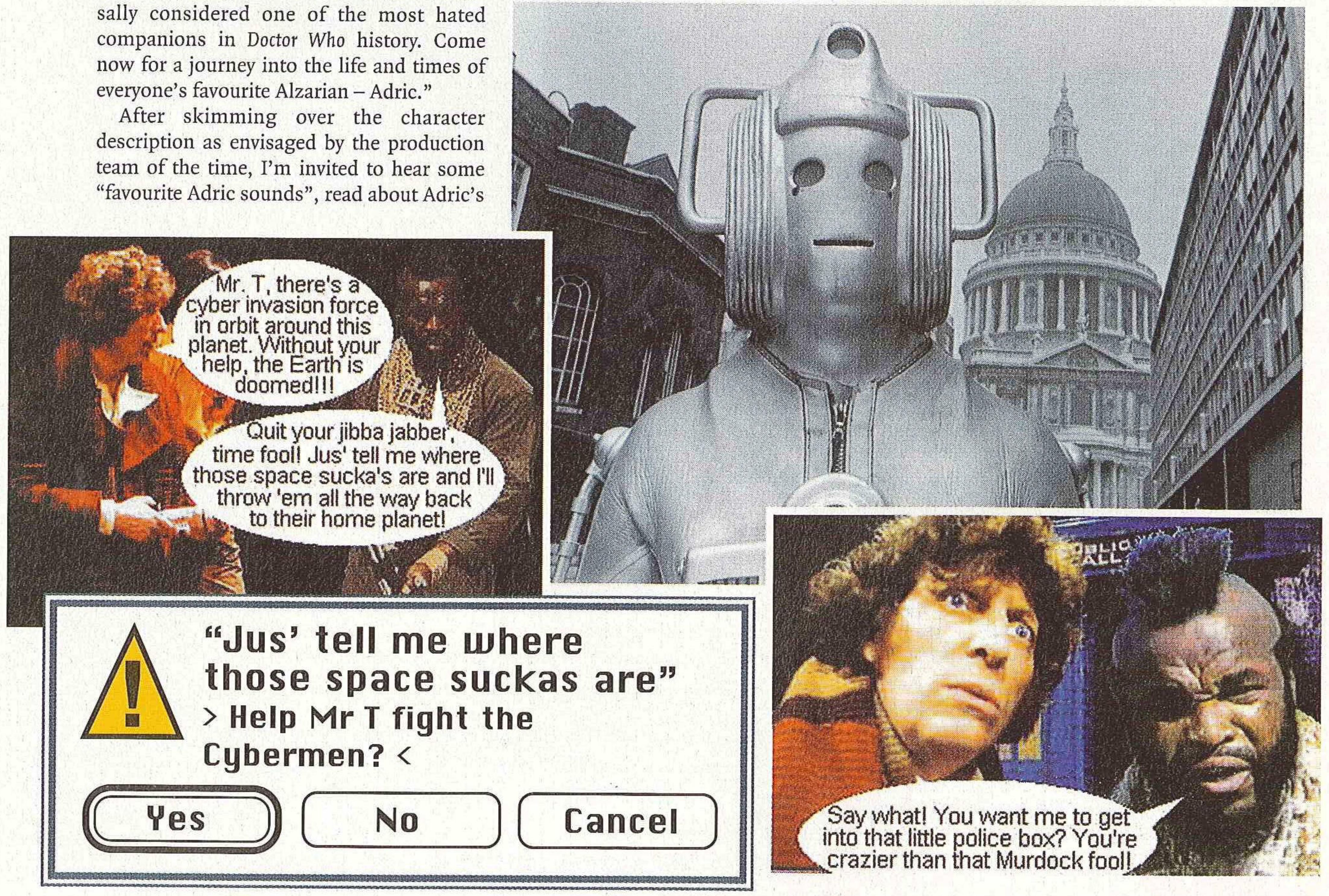
After reading their charter, I'm tempted to join.

"1] All members must be nice about Tegan at all times. Any member even considering using the phrase 'mouth on legs' will be severly reprimanded (unless able to justify its use).

2] Members must list purple as one of their top three favourite colours. Extra merit will be earned for listing it as their only favourite colour.

3] The use of the word 'rabbits' as a minor swearword is encouraged.

4] Complete fluency with the lyrics of either *Waltzing Matilda* or the in flight safety demonstration (including hand gestures) is required."

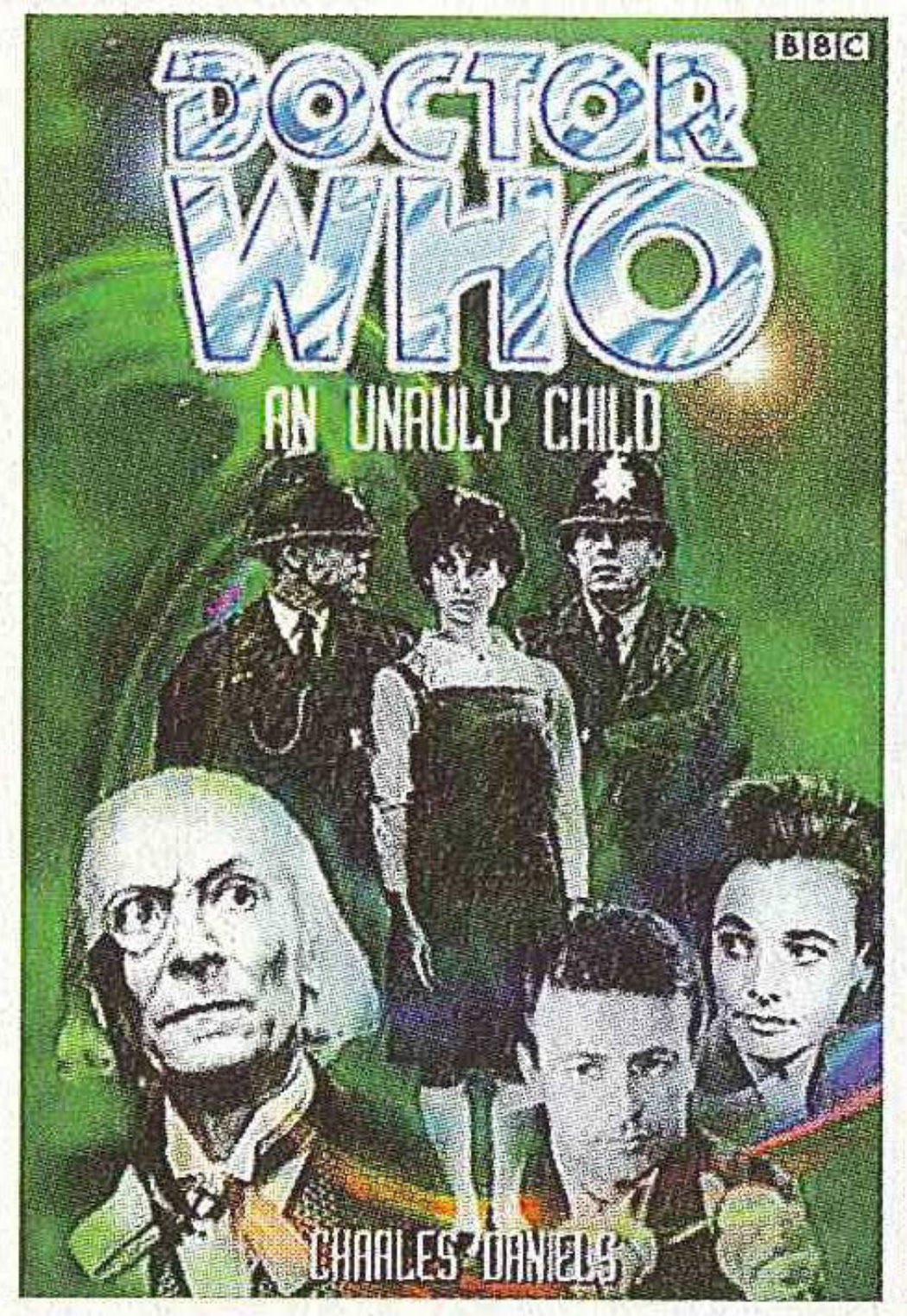

Mr. T, there's a cyber invasion force in orbit around this planet. Without your help, the Earth is doomed!!!
Quit your jibba jabber, time fool! Jus' tell me where those space sucka's are and I'll throw 'em all the way back to their home planet!
"Jus' tell me where those space suckas are"
> Help Mr T fight the Cybermen? <
Yes
No
Cancel
Say what! You want me to get into that little police box? You're crazier than that Murdock fool!

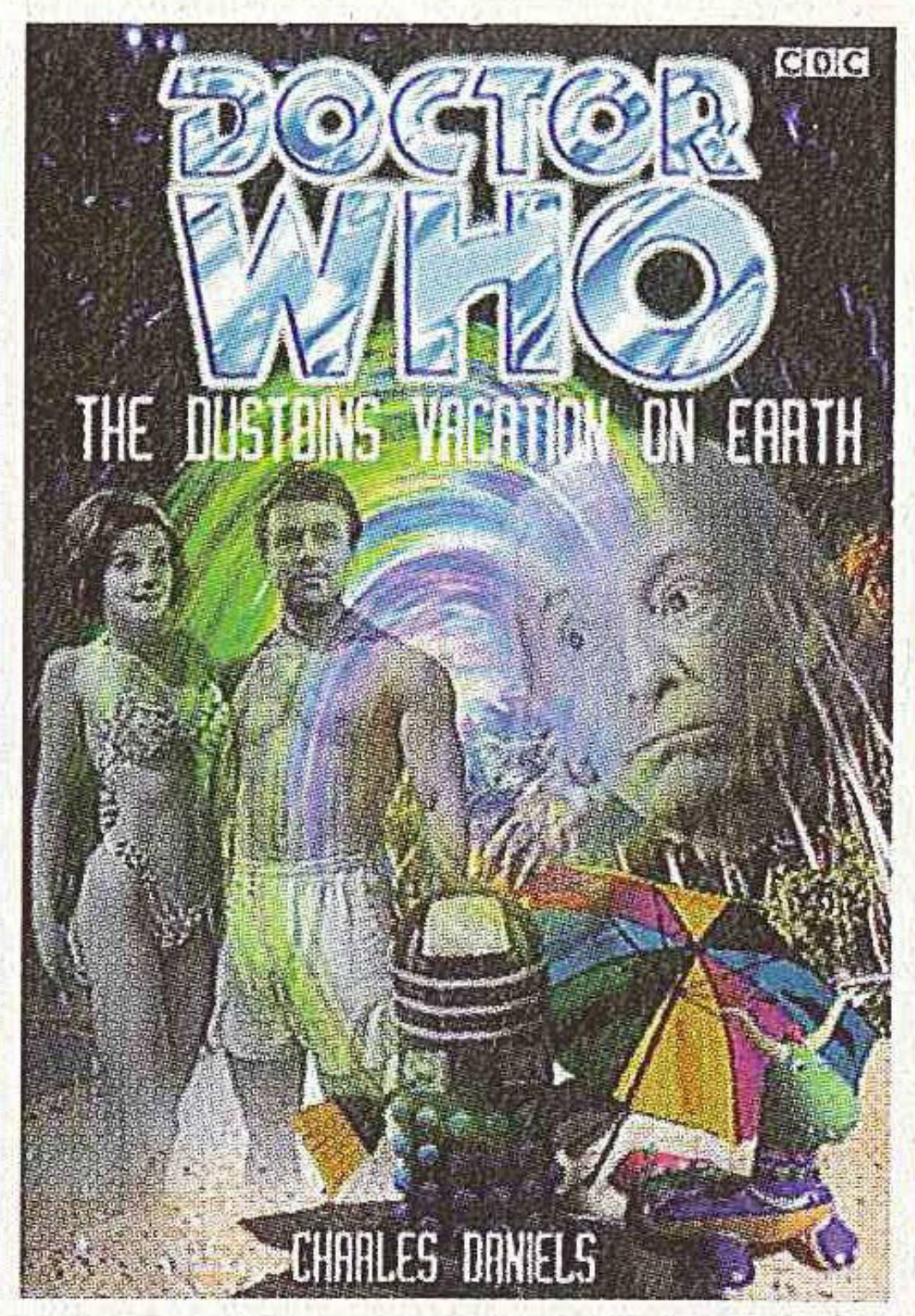
It is well past midnight and I'm really getting into the swing of things now. I take a generous slurp of weak lemon drink and resolve to find something really bonkers . . .

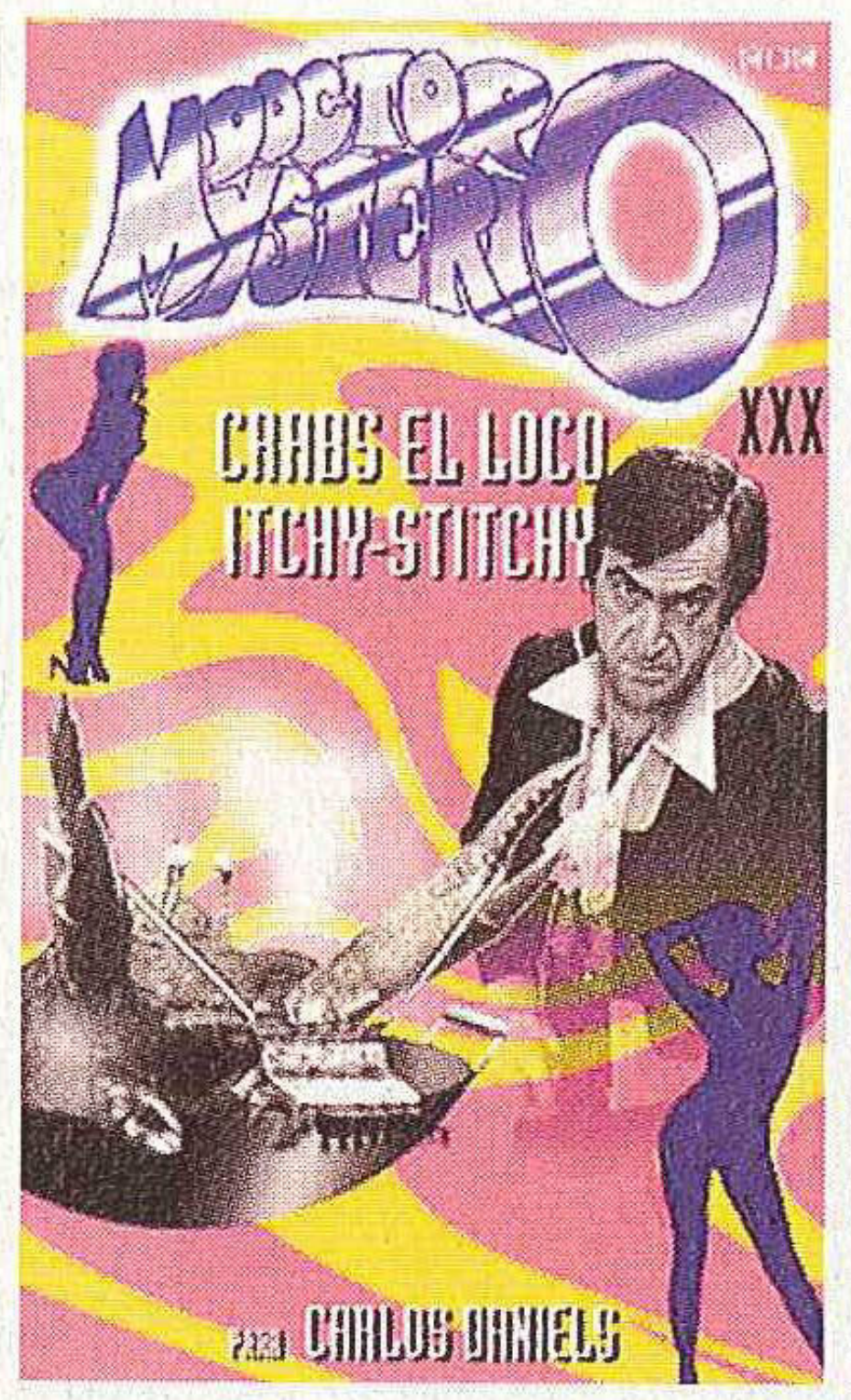
Mr T versus the Cybermen. Surely not *that* Mr T, hero from *The A-Team*, a programme so often scheduled against our Gallifreyan hero back in the Eighties? As the graphics download, it appears that Mr T has indeed teamed up with the Fourth Doctor in a photo montage comic strip against the Telosian terrors – "an epic battle between the robots of silver, and the man of gold!"

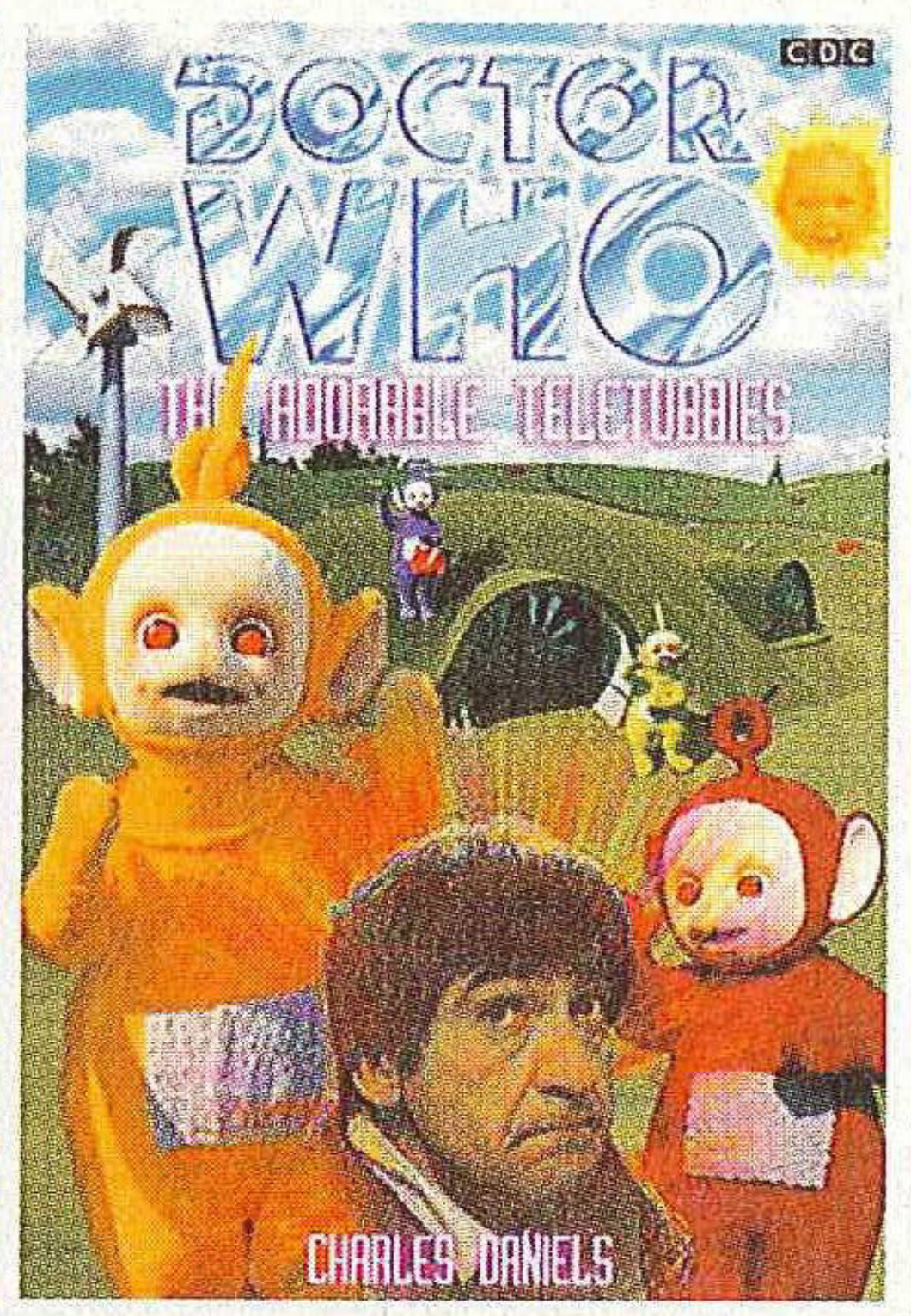
"'Mr T!' cried the Doctor, all boggle eyed. 'There's a Cyber invasion force in orbit around this planet. Without your help, the Earth is doomed!!!'

"The medallioned one replied. 'Quit your jibber jabber, time fool! Jus' tell me where those space suckas are and I'll throw 'em all the way back to their home planet!'"









And what about this site, courtesy of one Charles Daniels? A series of alternative video and book covers from stories such as "An Unruly Child" and the Fast Show inspired "Doctor Mysterio – Crabs el Loco Itchy-stitchy" It may be 1.25am, but I can still recognise quality stuff. Extremely silly, true, but nevertheless, quality stuff.

Buoyed up by the experience of finding such an Erato-sized selection of humorous sites I decide to venture on in search of more . . . esoteric material. Just how detailed could the information on the Internet be? Could you, for instance, discover all the pattern variations of the scarves worn by Tom Baker during his years on the show? Of course you could, and with at least six sites with instructions of how to knit your own neckwear to boot! A site with nothing but info on police boxes in the UK? Would such a thing exist? Indeed, there are at least two. And details of the most subtle changes in Dalek design over the years, would I find these? I would, and in plentiful supply. *The Dalek 3D Resource Webhome* is a particularly good one, filled with computer generated images of the metal monsters.

In the early hours of the morning that follows, I hop randomly around the world discovering all manner of wondrous pages. Many of the best sites are connected by something called 'the Time Ring', a way of seeing all the sites in order, or taking a random journey into the unknown. Really impressive sites earn the prestigious fan accreditation, 'The Master Site Award'. And there were lots of them. Sites for the serious researcher such as *The Doctor Who Cuttings Archive*, bulging

Interview Shannon Sullivan: web site creator

Why and when did you decide to set up your own *Doctor Who* web site?

"I think *Doctor Who* web sites are essentially the natural extension of the *Doctor Who* fanzine to the electronic frontier. Whereas the Eighties saw an enormous variety of fanzines being published on a regular basis, the mid-to-late Nineties have seen the same phenomenon repeated with web sites. I originally set up my site, *Doctor Who: A Brief History Of Time (Travel)*, in December 1995. I wanted to teach myself how to make and design web pages, and given my interest in the programme, putting together a *Doctor Who* web site was the obvious vehicle for this. I also thought there should be a web site which contained a lot of factual information in a convenient, readable format. I really wanted a site where people could go and find out, say, what stories were rejected during Season Eighteen, or what changes the production crew went through in Season Three. The establishing of *Brief History* rather neatly coincided with the official announcement of what would become the *Doctor Who* TV Movie. I was starting to get a lot of e-mail from people with questions about the project, and often found myself answering the same question three or four times in the run of a week. So I wrote up what was originally a short 'Frequently Asked Questions' list about the movie and set up what was then called *The Eighth Doctor Page*. As more and more information started coming down the pipeline, the document got bigger and bigger. By the time the movie actually aired, and after considerable encouragement from my readers, I decided to expand the page to carry news about all aspects of the programme. So by the end of May 1996, it had become *The Doctor Who News Page*, which is by far the most popular area of the *Brief History* site."

DOCTOR WHO
NEWS PAGE

How difficult is it to maintain the pages and what motivates you to do so?

"The *News Page* is definitely the most time-consuming part of the site. I do my best to make sure that the page is not only as complete as I can make it, but also as accurate. A *Gallifrey Guardian* news item a few issues back criticised online reporting of *Doctor Who* news, and while there is certainly a tendency to treat rumour as fact (and otherwise make 'real' news hard to distinguish from 'fake' news) among online fans, there are a number of sites which strive to be more responsible, and I'd like to think that the *News Page* is one of them.

Do you consider yourself in competition with other sites?

"I suppose so, but it's a friendly competition. For example, the World Wide Web's other major news site is *Outpost Gallifrey*, run by Shaun Lyon, and I think it's fair to say that Shaun and I both try to trump each other with breaking news. That said, though, we also share information freely so that both our sites are as comprehensive as possible, and we're able to 'check' each other's news for inaccuracies and the like. I think the main result of the friendly competition between the two sites has been to make both better than they otherwise would have been."

- *The Doctor Who News Page* can be found at **http://www.physics.mun.ca/~sps/whonews.html**

Interview Peter Anghelides: newsgroup contributor

When did you start contributing to the *Doctor Who* newsgroups?

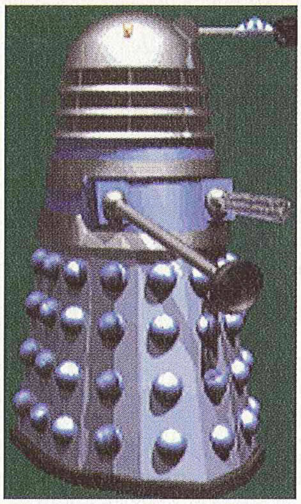
"In 1993, I think. I spent a while 'lurking' [reading messages from others but not posting your own], to get an idea of what was happening on them. Because people are dashing off their thoughts as fast as they can type them – especially those who are 'connected' while typing, and thus paying for the phone call – the prose or sentiments or logic aren't as well-constructed or as polite as a letter that you have to write, print, and post. And people sometimes say terribly rude or thoughtless things, because a lot of people are just anonymous names and they dash off in type what they'd probably never choose or dare to say to someone face-to-face."

What's the appeal?

"They're a place to have a chat with like-minded people, and get a nearly-instant response. Unlike the letters page of a fanzine where a position, rebuttal, and counter-argument might take a whole year (and be rather dull), the newgroups can have a thread of conversation happen over a few hours, certainly within days (and, er . . . still be dull!) So if fanzines are like writing open letters to other fans, newsgroups are more like those times when you get together at a convention or local group . . . No editorial restrictions, trivial conversations, people being much too serious or far too frivolous, and the occasional brawl spilling over onto your table."

What's the craziest posting you've ever read?

"Too many to name. All the violent disagreements about what's 'canon', I suppose. And I think some of the reactions about the recent Comic Relief show were bonkers . . . There are plenty of conspiracy theories about *The Curse of Fatal Death*, usually from people who know nothing about the actual financial and organisational basis of broadcasting, who saw it as 'The Plot to Kill *Who*', rather than a major part of the project that raised tens of millions of pounds for people who care more about where the next meal is coming from than whether Joanna Lumley is the Thirteenth Doctor, or whose faces those were in *The Brain of Morbius*."



with scans of newspaper and magazine features since 1963. Sites packed with short stories which it would take literally years to read. Dozens of sites with galleries of original artwork and music. On-line fanzines, like *Broadsword* (dedicated to the *New* and *Missing Adventures*), Seventh Door's *Matrix* and Ed Stradling's *Stunners*. Countless episode guides and chronologies. The effort and imagination that has gone into these pages is incredible. There are even sites from professionals discussing their work on *Doctor Who*, such as David Howe, Kate Orman, Steve Roberts and Mark Ayres . . . Jean-Marc Lofficier has even put his entire *Universal Databank* on-line!

6.00am Dawn breaks, and exhaustion has overcome me. The dregs of my weak lemon drink appear a curious orange in the morning light. I switch off the modem and rub my eyes. All night spent on the electronic superhighway and I guess I only managed to visit about ten percent of the *Who*-related sites. I didn't even get around to checking the newsgroups, such as *rec.arts.drwho* or the BBC's own discussion forum. I certainly didn't have time to indulge in an IRC ('Internet Relay Chat' – a sort of virtual get-together). There's a vast amount of material out there and it's increasing every day. The internet has provided an outlet for fans across the globe to express their creativity, make new friends and share their experiences. It's the future of fandom. And with that thought, I retire to bed. I simply have to get a few hours of sleep in before I go surfing again . . . DWM

"The Fourth Doctor wore many different scarves "

> Download all patterns? <

Yes No Cancel

Peter began his journey through *Doctor Who* on the web at *Ozzy's Bookmarks*, which can be found at:
http://www.kasterborus.demon.co.uk/SonicScrewdriver/WebGuide/WebGuide.html

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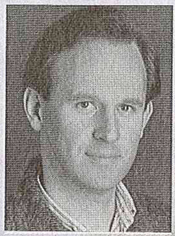
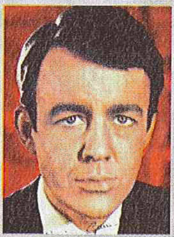


PETER DAVISON

MICHAEL BILLINGTON



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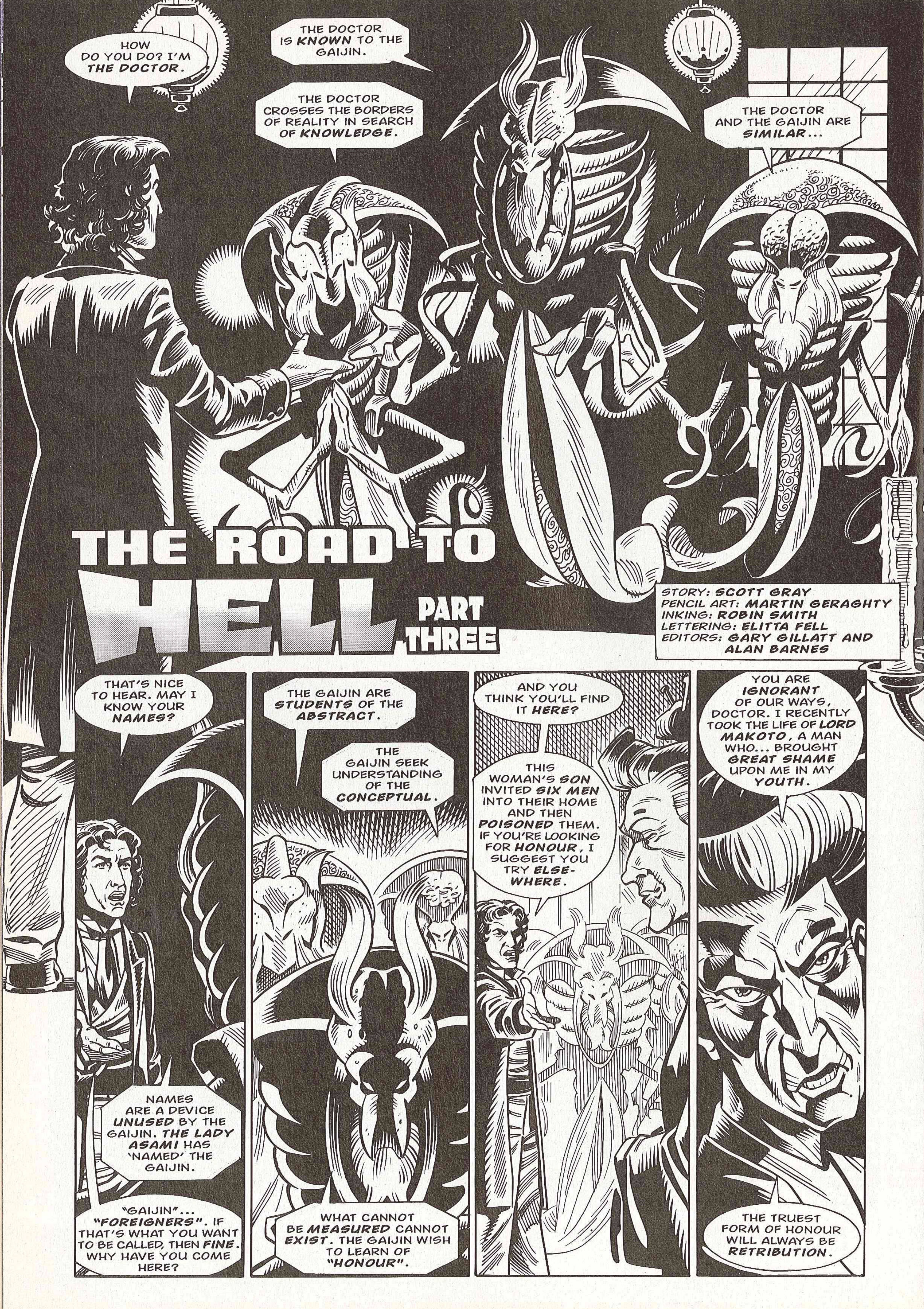
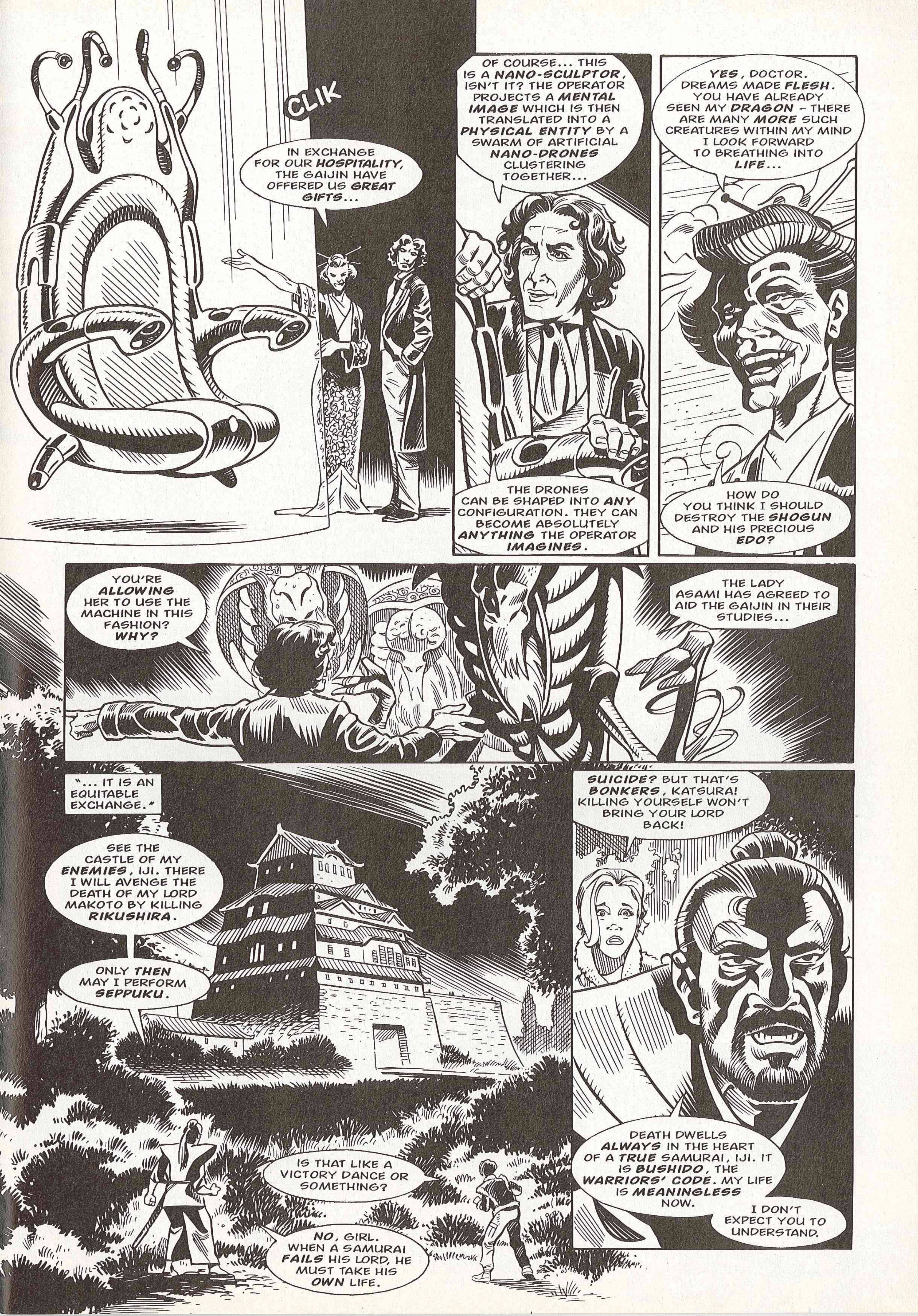
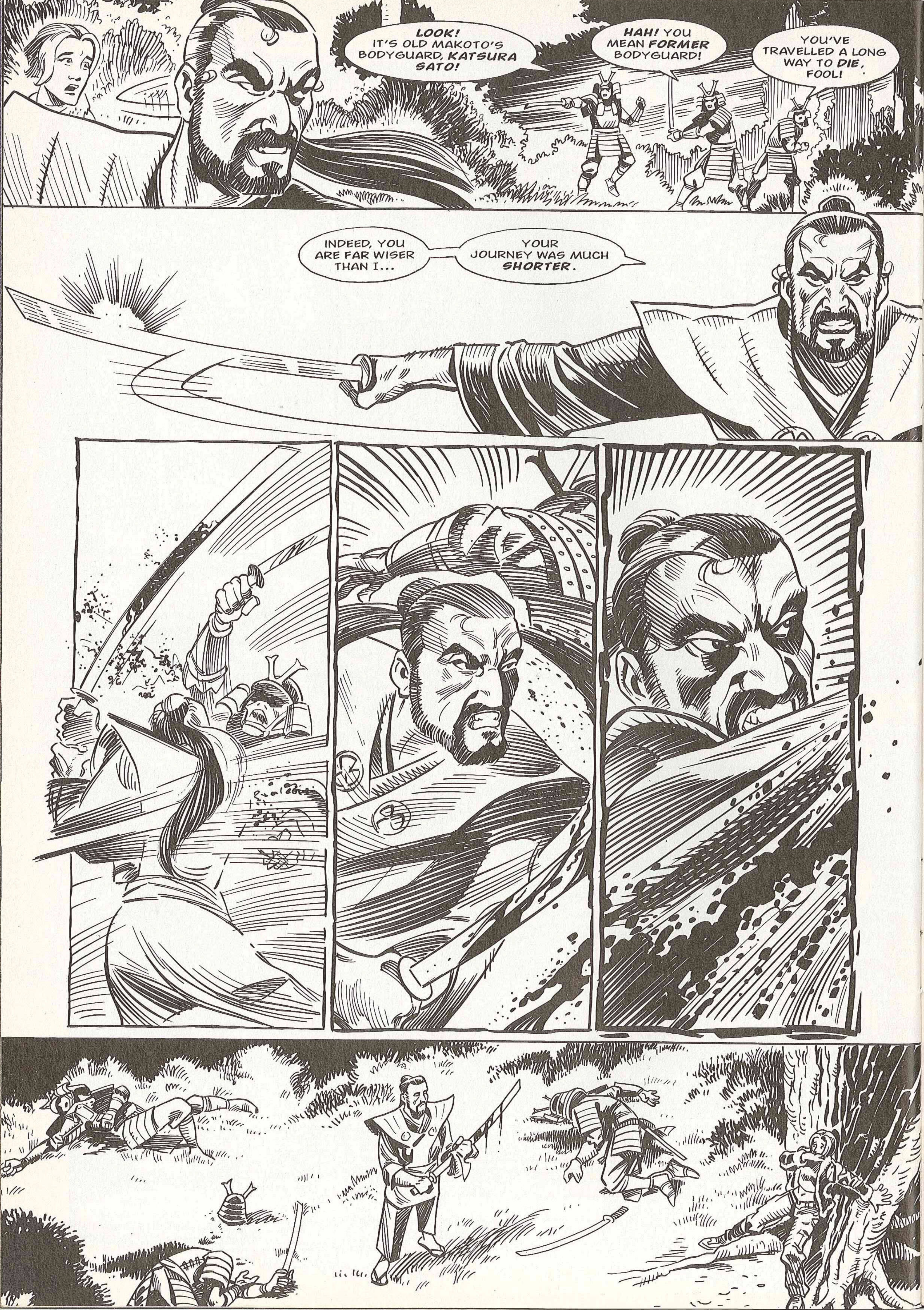
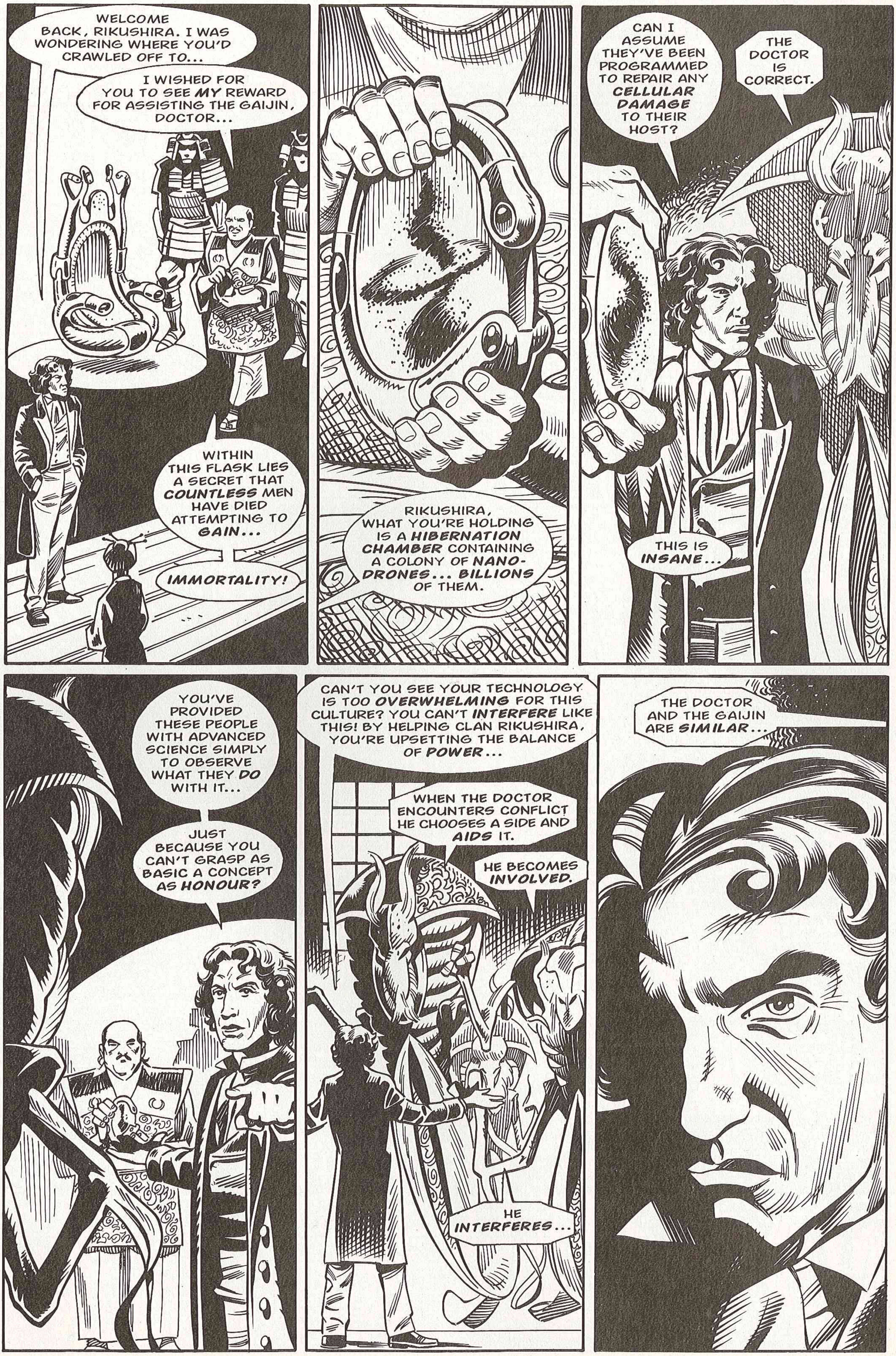
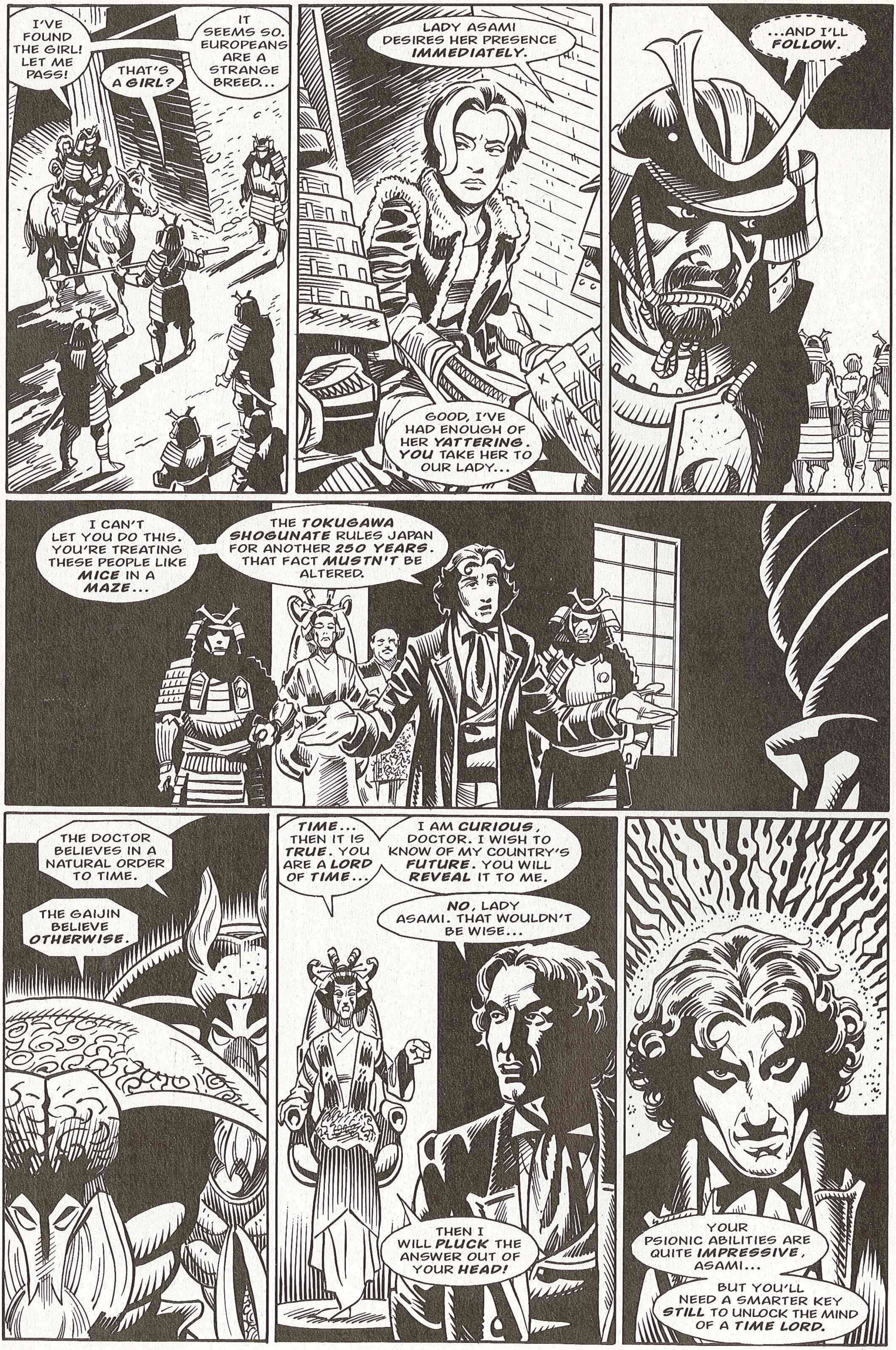
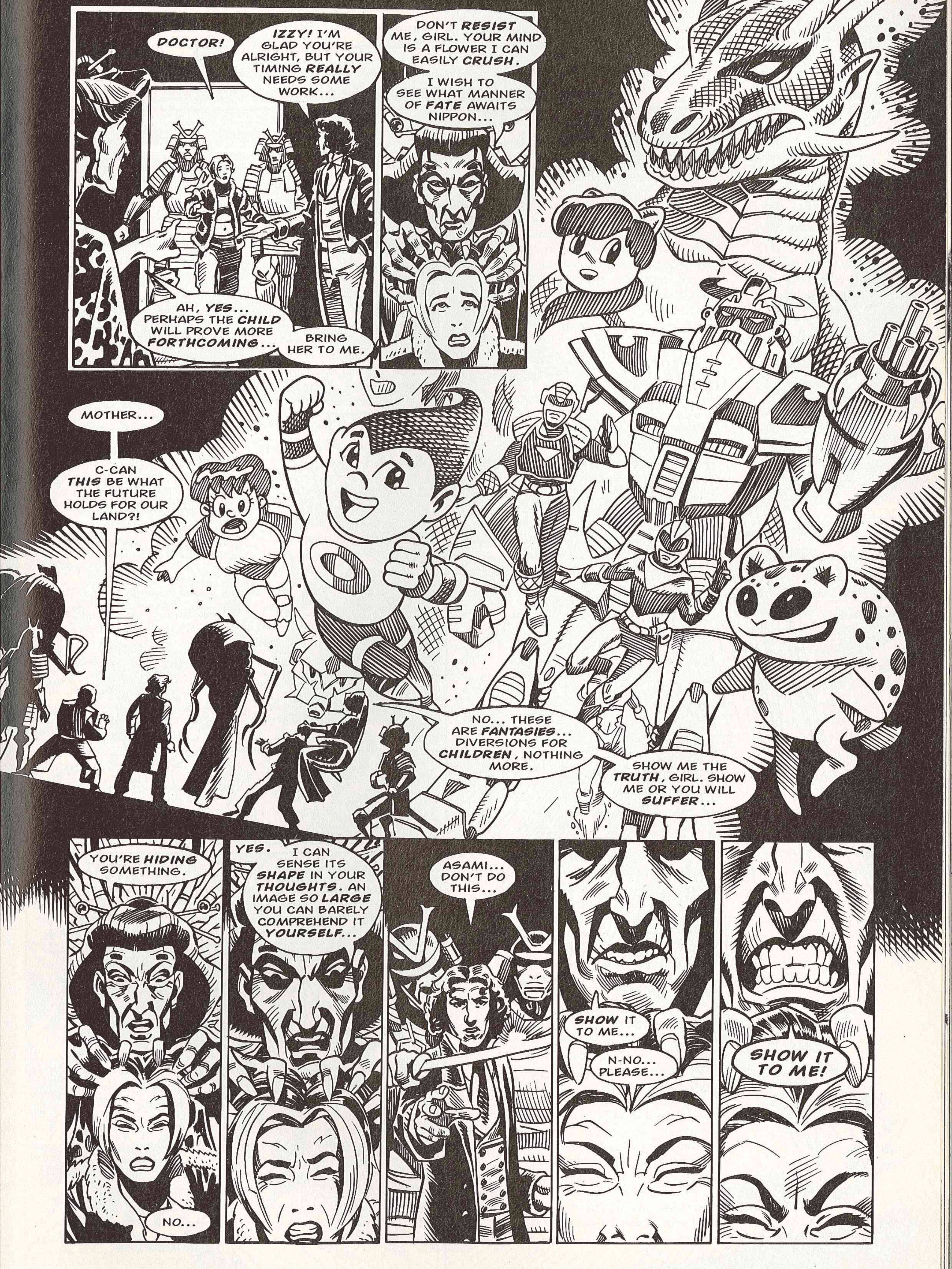

HOW DO YOU DO? I'M THE DOCTOR.
THE DOCTOR IS KNOWN TO THE GAIJIN.
THE DOCTOR CROSSES THE BORDERS OF REALITY IN SEARCH OF KNOWLEDGE.
THE DOCTOR AND THE GAIJIN ARE SIMILAR...
THE ROAD TO HELL PART THREE
STORY: SCOTT GRAY
PENCIL ART: MARTIN GERAGHTY
INKING: ROBIN SMITH
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT AND ALAN BARNES
THAT'S NICE TO HEAR. MAY I KNOW YOUR NAMES?
NAMES ARE A DEVICE UNUSED BY THE GAIJIN. THE LADY ASAMI HAS 'NAMED' THE GAIJIN.
"GAIJIN"... "FOREIGNERS". IF THAT'S WHAT YOU WANT TO BE CALLED, THEN FINE. WHY HAVE YOU COME HERE?
THE GAIJIN ARE STUDENTS OF THE ABSTRACT.
THE GAIJIN SEEK UNDERSTANDING OF THE CONCEPTUAL.
WHAT CANNOT BE MEASURED CANNOT EXIST. THE GAIJIN WISH TO LEARN OF "HONOUR".
AND YOU THINK YOU'LL FIND IT HERE?
THIS WOMAN'S SON INVITED SIX MEN INTO THEIR HOME AND THEN POISONED THEM. IF YOU'RE LOOKING FOR HONOUR, I SUGGEST YOU TRY ELSEWHERE.
YOU ARE IGNORANT OF OUR WAYS, DOCTOR. I RECENTLY TOOK THE LIFE OF LORD MAKOTO, A MAN WHO... BROUGHT GREAT SHAME UPON ME IN MY YOUTH.
THE TRUEST FORM OF HONOUR WILL ALWAYS BE RETRIBUTION.

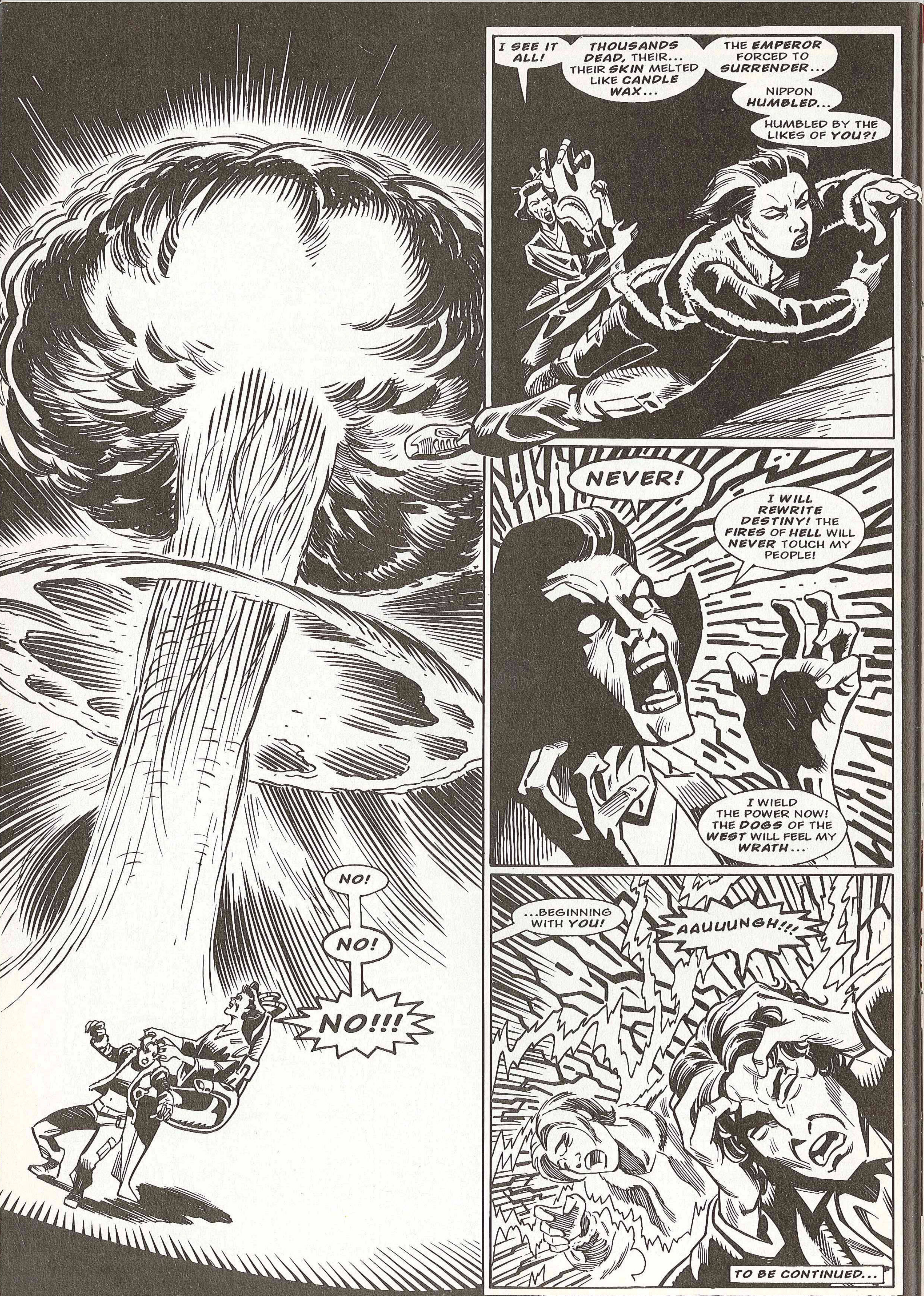

CLIK
IN EXCHANGE FOR OUR **HOSPITALITY**, THE GAIJIN HAVE OFFERED US **GREAT GIFTS**...
OF COURSE... THIS IS A **NANO-SCULPTOR**, ISN'T IT? THE OPERATOR PROJECTS A **MENTAL IMAGE** WHICH IS THEN TRANSLATED INTO A **PHYSICAL ENTITY** BY A SWARM OF ARTIFICIAL **NANO-DRONES** CLUSTERING TOGETHER...
THE DRONES CAN BE SHAPED INTO **ANY** CONFIGURATION. THEY CAN BECOME ABSOLUTELY **ANYTHING** THE OPERATOR **IMAGINES**.
YES, DOCTOR. DREAMS MADE **FLESH**. YOU HAVE ALREADY SEEN MY **DRAGON** – THERE ARE MANY **MORE** SUCH CREATURES WITHIN MY MIND I LOOK FORWARD TO BREATHING INTO **LIFE**...
HOW DO YOU THINK I SHOULD DESTROY THE **SHOGUN** AND HIS PRECIOUS **EDO**?
YOU'RE **ALLOWING** HER TO USE THE MACHINE IN THIS FASHION? **WHY?**
THE LADY ASAMI HAS AGREED TO AID THE GAIJIN IN THEIR STUDIES...
"... IT IS AN EQUITABLE EXCHANGE."
SEE THE CASTLE OF MY **ENEMIES**, IJI. THERE I WILL AVENGE THE DEATH OF MY LORD MAKOTO BY KILLING **RIKUSHIRA**.
ONLY **THEN** MAY I PERFORM **SEPPUKU**.
IS THAT LIKE A VICTORY DANCE OR SOMETHING?
NO, GIRL. WHEN A SAMURAI **FAILS** HIS LORD, HE MUST TAKE HIS **OWN** LIFE.
SUICIDE? BUT THAT'S **BONKERS**, KATSURA! KILLING YOURSELF WON'T BRING YOUR LORD BACK!
DEATH DWELLS **ALWAYS** IN THE HEART OF A **TRUE** SAMURAI, IJI. IT IS **BUSHIDO**, THE **WARRIORS' CODE**. MY LIFE IS **MEANINGLESS** NOW.
I DON'T EXPECT YOU TO UNDERSTAND.


LOOK! IT'S OLD MAKOTO'S BODYGUARD, KATSURA SATO!
HAH! YOU MEAN FORMER BODYGUARD!
YOU'VE TRAVELLED A LONG WAY TO DIE, FOOL!
INDEED, YOU ARE FAR WISER THAN I...
YOUR JOURNEY WAS MUCH SHORTER.


WELCOME BACK, RIKUSHIRA. I WAS WONDERING WHERE YOU'D CRAWLED OFF TO...
I WISHED FOR YOU TO SEE **MY** REWARD FOR ASSISTING THE GAIJIN, DOCTOR...
WITHIN THIS FLASK LIES A SECRET THAT **COUNTLESS** MEN HAVE DIED ATTEMPTING TO **GAIN...**
IMMORTALITY!
RIKUSHIRA, WHAT YOU'RE HOLDING IS A **HIBERNATION CHAMBER** CONTAINING A COLONY OF **NANO-DRONES... BILLIONS** OF THEM.
CAN I ASSUME THEY'VE BEEN PROGRAMMED TO REPAIR ANY **CELLULAR DAMAGE** TO THEIR HOST?
THE DOCTOR IS CORRECT.
THIS IS **INSANE...**
YOU'VE PROVIDED THESE PEOPLE WITH ADVANCED SCIENCE SIMPLY TO OBSERVE WHAT THEY **DO** WITH IT...
JUST BECAUSE YOU CAN'T GRASP AS BASIC A CONCEPT AS **HONOUR?**
CAN'T YOU SEE YOUR TECHNOLOGY IS TOO **OVERWHELMING** FOR THIS CULTURE? YOU CAN'T **INTERFERE** LIKE THIS! BY HELPING CLAN RIKUSHIRA, YOU'RE UPSETTING THE BALANCE OF **POWER...**
WHEN THE DOCTOR ENCOUNTERS CONFLICT HE CHOOSES A SIDE AND **AIDS** IT.
HE BECOMES **INVOLVED.**
HE **INTERFERES...**
THE DOCTOR AND THE GAIJIN ARE **SIMILAR...**


I'VE FOUND THE GIRL! LET ME PASS!
THAT'S A *GIRL*?
IT SEEMS SO. EUROPEANS ARE A STRANGE BREED...
LADY ASAMI DESIRES HER PRESENCE *IMMEDIATELY*.
GOOD, I'VE HAD ENOUGH OF HER *YATTERING*. *YOU* TAKE HER TO OUR LADY...
...AND I'LL *FOLLOW*.
I CAN'T LET YOU DO THIS. YOU'RE TREATING THESE PEOPLE LIKE *MICE* IN A *MAZE*...
THE *TOKUGAWA SHOGUNATE* RULES JAPAN FOR ANOTHER *250 YEARS*. THAT FACT *MUSTN'T* BE ALTERED.
THE DOCTOR BELIEVES IN A NATURAL ORDER TO TIME.
THE GAIJIN BELIEVE *OTHERWISE*.
TIME... THEN IT IS *TRUE*. YOU ARE A *LORD OF TIME*...
I AM *CURIOUS*, DOCTOR. I WISH TO KNOW OF MY COUNTRY'S *FUTURE*. YOU WILL *REVEAL* IT TO ME.
NO, LADY ASAMI. THAT WOULDN'T BE WISE...
THEN I WILL *PLUCK* THE ANSWER OUT OF YOUR *HEAD*!
YOUR PSIONIC ABILITIES ARE QUITE *IMPRESSIVE*, ASAMI...
BUT YOU'LL NEED A SMARTER KEY *STILL* TO UNLOCK THE MIND OF A *TIME LORD*.

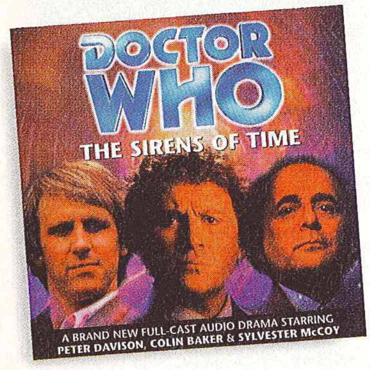

DOCTOR!
IZZY! I'M GLAD YOU'RE ALRIGHT, BUT YOUR TIMING REALLY NEEDS SOME WORK...
AH, YES... PERHAPS THE CHILD WILL PROVE MORE FORTHCOMING...
BRING HER TO ME.
DON'T RESIST ME, GIRL. YOUR MIND IS A FLOWER I CAN EASILY CRUSH.
I WISH TO SEE WHAT MANNER OF FATE AWAITS NIPPON...
MOTHER...
C-CAN THIS BE WHAT THE FUTURE HOLDS FOR OUR LAND?!
NO... THESE ARE FANTASIES... DIVERSIONS FOR CHILDREN, NOTHING MORE.
SHOW ME THE TRUTH, GIRL. SHOW ME OR YOU WILL SUFFER...
YOU'RE HIDING SOMETHING.
NO...
YES.
I CAN SENSE ITS SHAPE IN YOUR THOUGHTS. AN IMAGE SO LARGE YOU CAN BARELY COMPREHEND IT YOURSELF...
ASAMI... DON'T DO THIS...
SHOW IT TO ME...
N-NO... PLEASE...
SHOW IT TO ME!


I SEE IT ALL!
THOUSANDS DEAD, THEIR... THEIR SKIN MELTED LIKE CANDLE WAX...
THE EMPEROR FORCED TO SURRENDER...
NIPPON HUMBLED...
HUMBLED BY THE LIKES OF YOU?!
NO!
NO!
NO!!!
NEVER!
I WILL REWRITE DESTINY! THE FIRES OF HELL WILL NEVER TOUCH MY PEOPLE!
I WIELD THE POWER NOW! THE DOGS OF THE WEST WILL FEEL MY WRATH...
...BEGINNING WITH YOU!
AAUUUNGH!!!
TO BE CONTINUED...

Shelf Life

With **Vanessa Bishop**

DOCTOR WHO: THE SIRENS OF TIME


DOCTOR WHO
THE SIRENS OF TIME
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Doctor Who returns on audio with an impressive outing for Doctors Five to Seven.

Unlike the makers of the 1996 TV Movie movie, Big Finish, being committed to a full series of all-new *Doctor Who* adventures, are relieved of the impossible task of having to encapsulate the whole of *Doctor Who* in just a single story. But this doesn't mean that they haven't tried. As a result, *The Sirens of Time* emerges as much an irregular story as that Paul McGann film, and consequently it would be entirely wrong to draw any conclusions as to what the future series of plays might be like from this example alone.

Giving each of the three Doctors an individual episode proves to be the sanest approach to a multi-Doctor story yet, freeing the characters from competing with one another and giving each the space they deserve. This affects *The Sirens of Time* uniquely, affording it three Part Ones distinct enough to make the order in which they are listened to entirely optional. Unfortunately, it has only one Part Four, and this is where its problems lie – not so much in the story which writer Nicholas Briggs wishes to tell, but in the fact that he's left himself very little time in which to do it. The structure denies the story the plot developments usually contained in a four-parter's middle two episodes, leaving the final instalment hard-pressed to make its crowded explanations unfold at a digestible pace. A space opera told on four separate canvasses, *Sirens* concludes with the Doctors once more batting for Gallifrey's ashes – although the conquering Knights of Valeysha, like the Vardans, aren't the solitary menace they first appear . . .

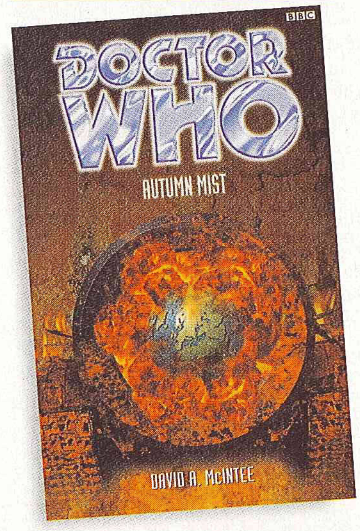
The fact that audio allows for limitless locations and scale on an unrestricted budget is somewhat irrelevant when it comes to *Doctor Who*; simply because a vast Lucasfilm world *can* be pulled from the air, it doesn't necessarily follow that such seamless visuals, inexpensively obtained, go towards making the story any more real. Radio 4's *The Paradise of Death* of a few years back stands as testament to this flawed thinking, succeeding without one dodgy set or costume in being one of the most clueless, shoddy and infantile interpretations of the programme ever. As this production's sublime, clearly focused and perfectly paced second episode illustrates, *Doctor Who* is at its dramatic best when pinned down and confined. *Sirens'* locations are as easily conjured up in the mind's eye as its *Deadly Assassin/Invasion of Time* Gallifrey; the familiarity of its decadent space-cruisers, jungle planets and submarine interiors – all places featured in the original series – further helps the listener to visualise events as they unfold.

Although never sounding anachronistic in 1999, the excellent incidental music reflects Seasons 21 and 22 in particular. The special sound, coupled with Briggs' direction enables, at times, a scene to be viewed so precisely that it would be surprising if we don't all carry in our heads the same opinion of how it would appear if translated to screen. The Fifth Doctor's attempt to make himself understood to a possessed German is a good example – odds on the scene is framed just how Jek's android saw him, but with the electronic x-ray effect replaced with an undulating blur. Elsewhere, fan knowledge fills in the images implied, but it may be something of a long shot to expect listeners without a copy of *The Three Doctors* to visualise – with only the command of "Contact!" and the sound of a jackpotting fruit machine as clues – that story's rapid flashing portraits of the Doctors in telepathic communication.

The Sirens of Time's sublime, clearly focused and perfectly paced second episode is its highlight

Peter Davison, Colin Baker and Sylvester McCoy deliver faithful reprises of their TV roles. McCoy benefits initially from the calmer, stiller portrayal that made his TV Movie Doctor's death so moving, before his episode's hectic pace eventually encourages a more familiar performance. Davison's is perhaps a more impressive, permanent portrayal than he's ever before had the chance to show. Free of the supporting cast of unruly children which so often gave his Doctor the air of a struggling supply teacher, *Sirens* displays the arresting promise of his *Caves of Androzani* part. But this is not to suggest that Big Finish possess either a keenness for revisionism or the arrogance to carry it out – clearly they do not. That the controversial Sixth Doctor returns utterly unrevised illustrates their respect for the eras they have inherited, resisting the fan desire to impose customised 'improvements' upon the Doctors is one of this play's most quietly impressive features.

DOCTOR WHO: AUTUMN MIST



Novel BBC Books **Author** David A McIntee **Featuring** The Eighth Doctor, Sam, Fitz **RRP** £4.99 **ISBN** 0 563 55583 1 **Available** 5 July

An engaging mix of wartime thriller, Tolkein adventure and a dash of Midsummer Night's Dream

By necessity, *Autumn Mist* requires a modern war through which its eventual story can be told. But in a book range still occasionally suffering from the earnestness of its Virgin days, unfolding it on the German front lines of 1944 invites the possibility of an unpalatable and harrowing read.

Wisely, David A McIntee doesn't dwell, recognising that whilst *Doctor Who* has had much to say on the subject of war (and humanitarian crimes especially), it does so more effectively through allegory – confronting such serious matters head-on tends to leave *Doctor Who* seeming an insensitive, gaudy intruder. Therefore, much of this book's lifeblood is derived from the big screen and a pre-*Private Ryan* standpoint that war, though horrific, offers the opportunity to present ever-larger explosions, bigger heroes and more treacherous villains. McIntee blatantly

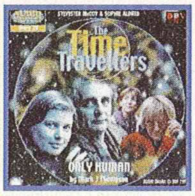
LOOK WHO'S TALKING

D & A Productions

£17.50 [specialist shops only]

The jester who hired five *Doctor Who* heavyweights to perform jocular outgoing messages for ansaphones spared few thoughts for the purchaser – who, having sampled 40-odd, is presumed to still be of sound mind enough to be able to select a favourite to use. If you've the twisted desire to hear Colin Baker sing *Gone Fishing*, purr like a cat or perform, with Sylvester McCoy, an audio regeneration which sounds like knackered plumbing, then this light-hearted exercise is CD utopia. Granted, Nicholas Courtney's yelling "Five rounds rapid!" at unsuspecting callers is a giggle, though whether you'd continue receiving phone calls is open to question. Elisabeth Sladen's contributions are joyfully barmy, one having the Great Spider "aching" and "thirsting" for a call which Sladen flatly refuses to take.

Limited to 1,000 copies, this merchandise can extract the senses. Only for the insane, or those aspiring to the position.



THE TIME TRAVELLERS: ONLY HUMAN

BBV Productions £8.50

Never quite finding its tone, voiced with guttural evil and the tinny treated chirpiness of clichéd science fiction, BBV's latest 'Dominie' and 'Alice' audio play jars unevenly with the darker patches it later makes space to explore. Unsurprisingly, these digressions focus upon Alice, Sophie Aldred's rechristened Ace who, courtesy of an endlessly troubled past, further competes to be the most stretched and overwritten character ever born of fiction.

Nevertheless, the confrontation with her stepfather, and her frustration at the Dominie's refusal to over-rule Time, stand dramatically aloft, but their notoriety is sadly lessened through such scenes being now so predictable. A tale tracing Earth's last human inhabitants to a giant cryogenic freezer interacts, by coded references and closely assimilated dialogue, with a number of *Doctor Who* stories. Its last ten minutes reworks the climax of one of the Fifth Doctor's most popular adventures – and although it produces a scene where McCoy, trapped by the Laws of Time, has never been better, such a brazen crib robs the story of any real individuality.

references a great many of the genre's classics, too.

Sidelining the wider picture appears deliberate, as leaving stones unturned is the novel's recurring approach – one highlighted more sharply through having to follow on from last month's *Unnatural History*. The text is duty-bound to mention the 'alternate Sam'/Fitz liaison in the latter, but is clearly uncomfortable with inheriting a TARDIS soured by after-sex awkwardness. Indeed, the author makes pointed comment regarding the Doctor, his adventures and sex that suggests that any under-the-covers exploration is not a wonderful subversion but an exercise in the woefully unimaginative.

Autumn Mist's elfin adventure is undoubtedly as much an acquired taste as Doctor Who itself

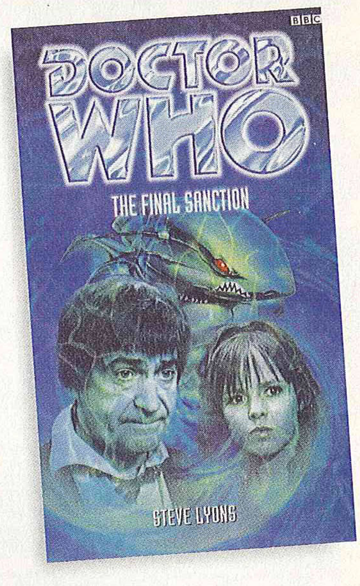
On his own ground, McIntee contains the temptation to wander drunkenly from the path. While the Doctor takes up the post which his title most commonly causes him to mistakenly assume, Sam is deposited in a truck containing enough GIs to make those thirsty to see her exhibit more of that lax morality weep that McIntee never takes advantage to have her test, with each in turn, their transport's suspension. With Fitz disguised as an SS Corporal, it's with the secret thrill of tricking his scheming superiors that his *Autumn Mist* characterisation is most concerned, not descending into the personal turmoil that a character recalled to be half-German on his father's side could easily have fallen. No doubt these bypasses could be viewed as lost opportunities, but again to encumber such a work with an excess of pain and guilt would be clumsy in its 'adventure' context. What's more, it would steal from the novel its most entertaining segment.

Doctor Who's not being a newcomer to the battlefield causes one to regard the novel with a certain suspicion. *Players* having so recently recycled *The War Games*, one awaits the thunder of a Roman legion when similar scenes are deliberately evoked. But, once unveiled, the visions shared with the combat-weary soldiers hail from another, perhaps even older, empire . . .

The elflike Sidhe are an odd addition, producing upon the overall book an effect not dissimilar to ripping out several chapters of *The Hobbit* and gluing them into a particularly plausible Wilbur Smith. In then marrying the Sidhe's two Guardian-like forces of Chaos and Order with the leads in Shakespeare's *A Midsummer Night's Dream*, the author appears in danger of curdling his themes. Elfin activity is undoubtedly as much an acquired taste as *Doctor Who* itself, but smartly edging Oberon and Titania's kingdom with the darkly spoiled appeal of a blitzed Fairyland draws together the two distinct fantasies easier than their initial introduction promises. Furthermore, recognising the Sidhe as figures of folklore and afflicting them with an aversion to iron anchors them more readily in *Doctor Who* fiction, reflecting myths and legend in a similar way to the cruder Fendahl, and their aversion to salt.

A great escape, written with an obvious sense of enjoyment.

DOCTOR WHO: THE FINAL SANCTION



Novel BBC Books **Author** Steve Lyons **Featuring** The Second Doctor, Jamie & Zoe **RRP** £4.99 **ISBN** 0 563 55584 X **Available** 5 July

A thought-provoking but no less entertaining return to themes developed in The Witch Hunters.

Those who have a fascination with returning to particular moments in the *Doctor Who* mythos – to offer Adric the calculation that fatally evades him, perhaps, or hurry a lagging Mel aboard the imminently-to-be-exploded Chimeron bus – share it with Steve Lyons. When, at *The Final Sanction*'s inception, Zoe Heriot enquires as to the possibility of using the TARDIS to forewarn themselves of impending danger, we are returned, by the author, to the theme on which he built *The Witch Hunters*. The dangers inherent in changing histories are transposed to a

TALKING BOOKS Steve Lyons

Author of *The Final Sanction* on character development and three-dimensional monsters . . .

What was your main purpose in returning the Selachians?
I liked the idea of creating my own recurring monsters. That's what I set out to do in *The Murder Game*. I always intended to bring them back.

Firstly, I made the Selachians very traditional *Doctor Who* monsters, stomping around and making pithy threats all the time. Their appearance in *The Final Sanction* is the second stage of the plan, where I hopefully make them more three-dimensional.

Had you intended to develop Jamie and Zoe's characters as much as *Salvation* did with Steven and Dodo?
No. On screen, Zoe tended to be either all-knowing scientist or screaming helpless girl. My main concern was to show how she could be both at once.

Jamie was more of a problem. [Range consultant] Steve Cole thinks I've given him too modern an outlook for an 18th century highlander, and I probably have – but only because I think the TV series did the same. After *The Moonbase*, the only concessions made to Jamie's origins are the occasional "Aye" and, on extreme occasions, "Och". Some novelists try to make him more 'realistic', but then I think he seems out of character because it's not what we're used to from him . . .

science fiction story as fixed, historically, as the events in 17th Century Salem. Here it is the Second Doctor, whom one would hardly trust with a loaf and a toaster, who first fumbles the book's predestined events. Whether his loyalty lies with Time or with his friends is the question forced upon him.

Initially set on the planet Kalaya in the year 2204, Lyons puts the Selachians – the bombastic race of aquatic warriors from his *The Murder Game* – into a bloody battle against the Terran Security Forces. This not only allows the author welcome opportunity to considerably expand upon his creations, but bestows upon the Doctor a history-book knowledge of the unfolding drama. And so, just as his precursor once explained to Steven exactly what was to transpire in Paris on St Bartholomew's Eve, it is the Second Doctor's retelling of the Selachians' defeat, return to their home planet of Ockora and subsequent refusal to surrender, that pieces together a complete story barely before the reader has begun its telling. The sense of security offered by such foreknowledge is undone by trapping Zoe on Ockora, a planet the passage of Time dictates is due for imminent destruction.

A strong writer, therefore, making something out of a simple plot. Throughout, it reminds us how obvious it is that future worlds would have histories as inalterable as our own, and how odd it is that the programme rarely recognised this. Season Twenty-One's *Frontios* makes a few minor concessions to these ideas, but the documentation of other civilisations and the return visits we were occasionally granted were always made within 'safe' chronological order. Perhaps only *Genesis of the Daleks* comes the closest to exploring the novel's central dilemma – the important difference between the two being that this time, the Doctor has no licence to interfere.

Despite shifting from planet to spaceship to planet in a typical Season Six attempt at epicness, *The Final Sanction* lacks the panoramic quality that the American surroundings lent both *The Witch Hunters* and *Salvation*. Rather, it aspires magnificently to the formulaic confines of its Sixties roots. Although chronicling Selachian history in detail, *The Final Sanction* plays continually to the front row, backgrounding the bigger picture and favouring the tighter focus of a smaller stage. Gesturing at the unseen within claustrophobic tunnels, conducting large conversations in the corners of small rooms and crossing space via the use of visual intercoms, typifies how the novel has mimicked the era's methods in conveying scale and distance.

The novel appears to be acutely aware of its genre's distinct pleasures. Spaceships built to resemble huge fishes are the impractical domain of comic books; chapter endings are engineered to produce the screaming-at-monster moments which have given sci-fi serials a reputation for camp. Yet remarkably, against all this exaggeration and cliché, *The Final Sanction* not only shares *The Witch Hunters'* central premise, but also much of its emotional thrust. Its eighth chapter is a small masterpiece of *Doctor Who* fiction, a testimonial to war which excels in its unlaboured comment. It was some moments before I moved on to Chapter Nine.

MINDGAME TRILOGY

Video Reeltime Pictures **Featuring** Sophie Aldred & some horrid monsters **RRP** £11.99 **Available** Now

A video sequel that struggles to offer more depth to the characters in the original drama.

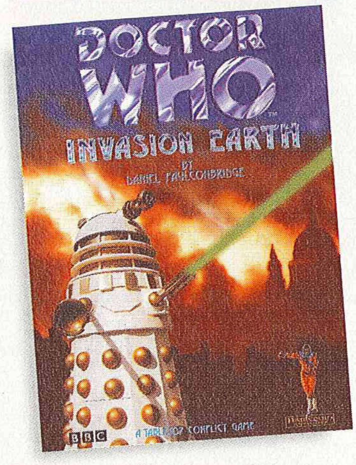
Prisoner 451, the second story of the three contained herein, imitates openly Alan Bennett's *Talking Heads* monologues, the single-subject plays from which *Trilogy* has clearly taken its inspiration. The world not being quite ready for the sight of a tea-sipping Draconian dispensing a tale of repression and closeted hope from a floral settee, we instead visit an alien cell where writer/actor Miles Richardson addresses the viewer directly in an intentionally supercilious performance, full of the eye-rolling and fussy tuts of a comic Olivier.

Roger Stevens' *Scout Ship* reintroduces Sophie Aldred's nameless human. Because it's the slowest of the three to find coherency – and because of the angst which the actress is asked to display – it is, for all the wrong reasons, the most uncomfortable to view. Restrained within a pilot's chair may have given Aldred cause to overcompensate – but as is often quoted, acting is reacting, and these solitary interludes underline the discipline required to carry them successfully. In these situations, perhaps less is more.

Better is Terrance Dicks' *Battlefield*, accompanied by brief, but exceptional, special effects and a thorax and woman obsessed Sontaran. Given a copy of *FHM*, this race would've long ago jacked in their warmongering for gawping at the ladies. Facing his final curtain, Field-Major Sarg records a message questioning whether or not he has betrayed Sontaran honour. The bellowing smoke, flashes of far-off explosions and night-lit location enliven and widen the frame, ensuring this part is the tape's visual showpiece.

All told, however, and without meaning to sound churlish, since the devotion of its makers is so obvious, it's a photo-finish as to whether or not the accompanying *Making of* story isn't the most gripping of all.

DOCTOR WHO: INVASION EARTH



Tabletop conflict game Harlequin Miniatures **Featuring** Daleks & UNIT troops **RRP** £30.00 **Available** Now

A large table, some metal men and a copious rule book are all you need to conquer the world.

Harlequin have devised a game so at odds with the age of CD-Roms and Playstations that any technophobe will take instant delight in clearing the breakfast table to play it. Supplied with six cardboard buildings, lending the game the same sense of solidity for which the programme is renowned, a miniature battlefield can be constructed that'll make the one purveyed by *Genesis of the Daleks'* General Ravon appear like the work of an amateur.

Conceived by Daniel Faulconbridge, whose 36- page rule book strongly suggests a mind willingly linked to a Dalek battle-computer, *Invasion Earth* is a commendable, exhaustively plotted conflict game. Tabletop combat requires no board, only a clear surface. The four Daleks and six UNIT soldiers provided are restrained by precise character profiles determining their movements and actions. *Invasion Earth* prefers its battles lost or won in inches; Daleks have a movement rate of up to five, and significantly less when negotiating rough terrain. Although for a Harlequin miniature this is pegging it at some considerable speed, exceeding the suggested 4' by 4' playing area may well lead to the cancellation of a social life.

By its nature, *Invasion Earth* views *Doctor Who* as concerning fighting. Given no score for talking Daleks to death, where does a tabletop combat game place such a girly pacifist as the Doctor? Well, it's in the construction of 'devices' – the 'Dalek Jammer' not being one that turns them into a sticky preserve, but the *Remembrance* contraption which scrambles the creatures' control systems. More bizarre is the Doctor's 'Tissue Compression Eliminator' and 'Time Scoop', capable of sucking in and out of play any models within ten inches of its activation.

The instructions produce some hitherto unknown facts – among them, "If Davros' Dalek guards are destroyed, he must immediately retreat to the nearest table edge"!

Strangely engrossing.

ADVENTURES IN A POCKET UNIVERSE
THE CHOICE
K9

ADVENTURES IN A POCKET UNIVERSE: THE CHOICE

BBV Productions £8.50

Possessing a theme which races along like a techno *Keystone Cops* incidental, Lalla Ward and John Leeson return in an adventure that, although not without its own gravitas, entirely befits both such colourful music, and as playful an invention as K9. Jumping location between an opulent storybook palace and the diseased cave-dwellings of the, er, 'Cavies', it's appropriate to align *The Choice* not with Seasons 17 or 18 but instead with the escapades contained within a World Distributors annual. Echoing their brisk air and boundless energy, it's almost as wonderfully meaningless.

Building her own Time Machine, the Mistress, a shade less astute than Ward's Romana alter ego, effects with K9 a bungled escape from a bored lifestyle. Uncovering corruption of the broadest kind, they're accompanied by *Star Wars* sound effects and diverse background music which includes Gregorian chants. But nothing's better than when that glorious theme returns to underscore the action.

Somewhere in E-Space is an animated series, and this is its soundtrack recording.

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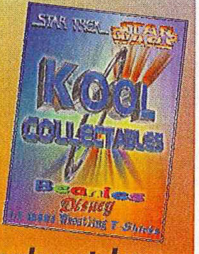

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EPISODES 009 TO 016

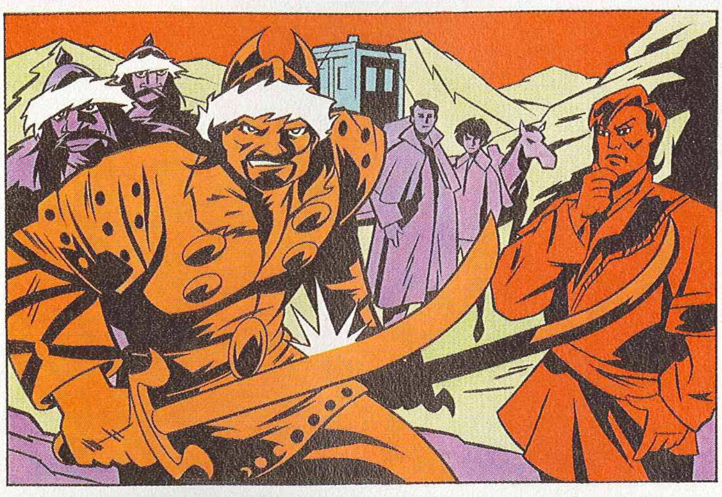


Illustration: Adrian Salmon

It's a sunny Sunday in May, and the Time Team have assembled in Peter's front room. Richard is a happy chap as his local football team, Gillingham, have made it into the play-off final for the First Division. Clayton has just spent four days watching 53 episodes of the American comedy series *Friends* for the benefit of a visiting chum who'd missed the last few seasons, leaving him understandably a little addled. Jac arrives muttering curses regarding a BBC Books author who has proved particularly unreliable this week (although she refuses to name names). Peter is distracted by his eight-month-old son Harry, who is teething – his anxious bawling rings through the house. But then a strange thing happens. As the *Doctor Who* theme echoes back to the baby, he falls instantly and deeply asleep. Peter notes this development with interest.

The episode is *The Expedition*, and the Daleks are plotting genocide. "Isn't it kind of the Daleks to recap the whole story with BBC continuity-style slides for the benefit of everyone who's forgotten it?" comments Clayton.

While the Doctor's group incites the peaceful Thals to battle, Jac makes an observation regarding the historical context of the episode's first broadcast: "The show is giving a definite message that pacificism is wrong – but maybe that just stands out more today because we're much more distanced from World War II than Ian, and Terry Nation, would have been."

"Perhaps plastic picnic cups were seen as more exciting in those days too," adds Clayton. "Certainly the Thals think a lot of them. And while we're not on the subject, why do the Daleks suck water out of the lake with enormous bendy straws?" Which brings us back to an earlier obsession of Jac's: "Do you think the Daleks need the water for growing all the fruit?"

The 'Next Episode' caption announces *The Ordeal*, but it's certainly to be no ordeal for baby Harry who, having woken noisily during the attack on Thal Elyon by a whirlpool, falls dead asleep again as the closing music plays. This pattern will continue throughout the day.

Richard: "The growing relationship between Barbara and Ganatus is very well handled. There's nothing blatant and obvious about it – it's all done by looks and touches and tone of voice. How sweet!"

"And how does Ganatus know so much about the customs of Earth?" asks Clayton. "Will he try to wow Barbara with his knowledge of arthouse cinema next?"

Our third episode, *The Rescue*, prompts Peter to question the purpose of the earlier expedition: "What a waste of time that trek was! Days travelling through jungle, swamp and caverns, losing two of the party on the way . . . only to meet up with the other Thals who walked in through the front door!"

"We may be farmers, but have we forgotten how to fight?!" shouts Alydon on the telly. "How convenient!" shouts Jac back. "Surely that was the point? They hadn't a clue an episode ago!" But experienced fighters or not, their final attack on the Daleks saves Skaro at the last moment. Clayton is impressed: "The countdown is an absolute *tour de force*. The inventive camerawork, sound effects and music make it all very tense."

"Then again," he adds, "why are the Thals attacking the Daleks with planks? And why is it working?"

"Can we rewind that bit?" asks Peter. "I blinked and missed the moment that the Daleks were defeated."

But flesh wins out over metal, and the Thals are looking forward to living on a world where crops grow in poisoned soil and birds sing in petrified trees. Jac is curious. "I wonder where the birds who are going to live in the trees will come from? Maybe the Daleks have an aviary, as well as a fruit-cultivation centre?"

Onward, ever onward. The TARDIS is at the *Edge of Destruction* and its loyal crew are not themselves. "It's rather like a Samuel Beckett version of *Doctor Who*," observes Richard. "Everyone seems to be viewing the situation in a different way and although they're talking to each other, the flow is very disjointed – almost as if they're living in their own little world, unaware of the others around them. It's all rather confusing."

"It's terrible," judges Jac calmly. "It's certainly done like a stage play – but a terribly boring one. It reminds me of improvisation classes at school drama club – not too bad for the participants, but hell for anyone forced to watch. When Barbara suggests a monster has got in I bet the viewers were praying that one had. Now Susan is screaming at the scanner, for goodness' sake. Does she have to get so hysterical about everything?"

The malfunctioning time machine takes our travellers to *The Brink of Disaster*, which is apparently a more unpleasant place to be than merely *The Edge of Destruction*. The panel seem to agree. Peter is in despair at the logic of the plot when we discover that a jammed switch is the cause of all the trouble. "You would have thought that the TARDIS could have found a simpler way of letting the Doctor know what was wrong. Can anyone explain how making Susan a scissors-wielding psycho was a clue to the stuck spring?" Clayton is equally bewildered. "Were they all influenced by the strange power of the spring? Did the spring set up the attractive exploding planet slide show? Oh, just clear off."

Jac *hates* it. "It's boring, bad, illogical and pointless. The only tiny bit of character development is the Doctor's apologising at the end."

By now the TARDIS is stranded at *The Roof of the World* where our travellers meet Marco Polo and the Mongol warrior Tegana. We have to listen to our first episode on audio cassette. Everyone struggles to find somewhere to look that isn't at each other, all with heads cocked as they try to catch the sometimes muffled dialogue.

"The characters of Marco Polo and Tegana are very clearly laid out," comments Richard, obviously finding it easy to keep up. "Almost as soon as we meet them, Tegana is suspicious and ruthless whilst Polo is thoughtful and reasoning. You immediately know where you are with them."

Clayton concurs: "It's much more effective to have a reasonable, likeable man like Messr Marco as an obstacle for the travellers to overcome, rather than a shouting robot. It's so easy to sympathise with him, and the Doctor's petulant behaviour makes Polo seem like the hero."

As we reach our final instalment for the day, *Five Hundred Eyes*, Peter is wondering out loud why Marco hasn't insisted on looking inside the TARDIS yet, given how important it has become to him.

But everyone is enthusiastic about this historical escapade. "I can't help thinking that Sydney Newman must have been delighted with this story." says Richard. "So far, it's been the closest we've seen to his concept of an educative adventure series. We've been presented with insights into the game of chess, the science behind condensation, the derivation of 'assassin' from the Hashashin warriors – and no monsters!"

Clayton agrees. "*Marco Polo* feels like an improving book. It's intelligent, thoughtful, beautifully characterised, educational and exciting. What more could you ask?" DWM

CLICHÉ COUNTERS

Deaths on screen so far	00007
One or more regulars rendered unconscious	00006
One or more regulars incarcerated	00007

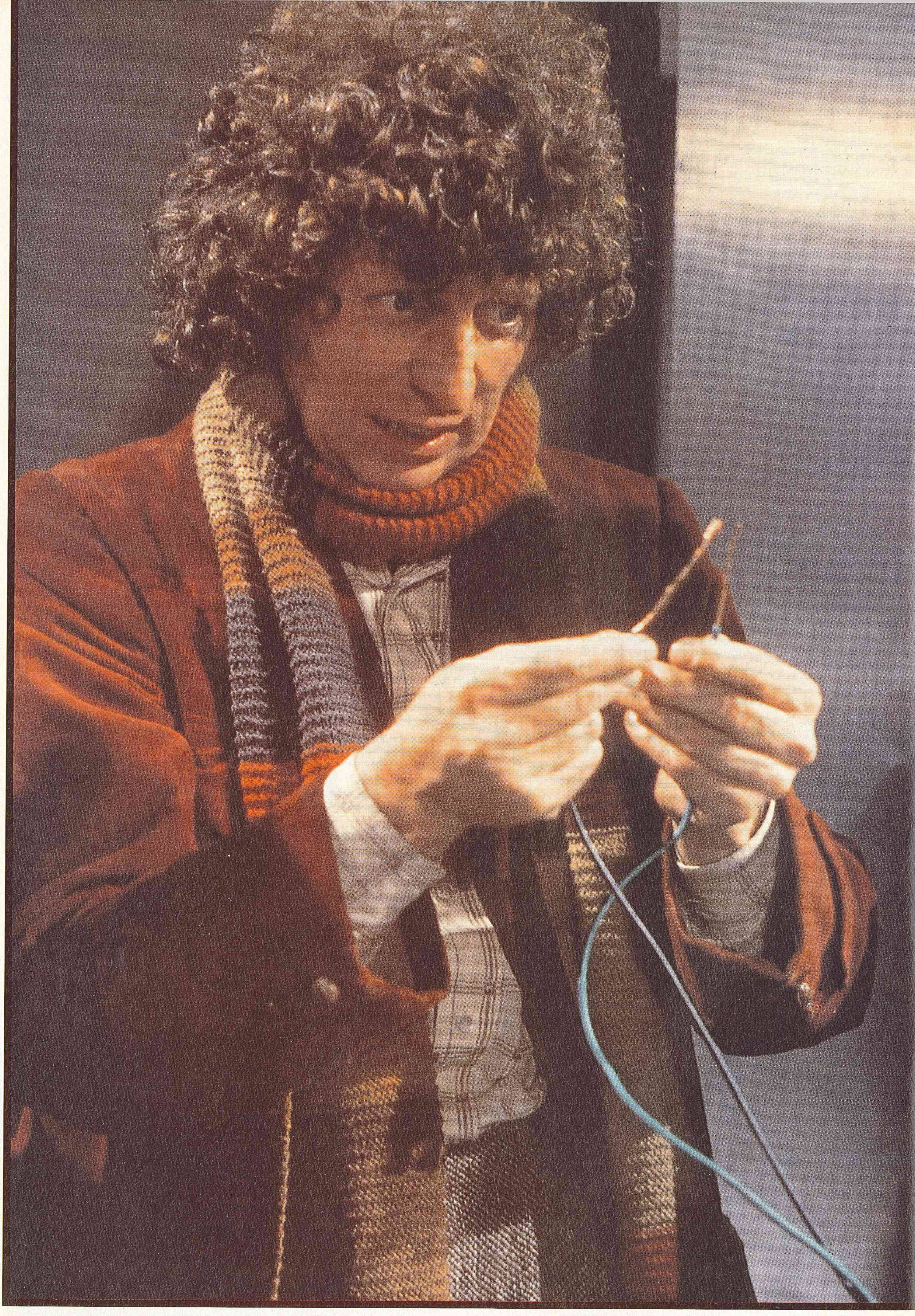
CONTEXT

What were the real world concerns of viewers when these episodes were first shown?

- **7 February 1964** Fighting breaks out between Greeks and Turks at Lymasol, Cyprus
- **19 February 1964** Peter Sellers marries Britt Ekland in London
- **10 March 1964** Prince Edward born

UK number one singles during this period . . .

- *Glad All Over* Dave Clark Five
- *Needles and Pins* The Searchers
- *Diane* Bachelors
- *Anyone Who Had a Heart* Cilla Black



Down to the wire

Charged with overseeing those famously pared-down budgets, George Gallaccio, Doctor Who's first associate producer, might easily have ended up producing the programme through the 1980s, as Peter Griffiths discovers . . .

In the grand scheme of things, the role of associate producer is a fairly recent addition to the BBC production hierarchy. It was created in 1973 as a means of lifting financial responsibility from producers, freeing them up to concentrate on the creative side of programme-making. As production has shifted more to independent companies over the years and budgetary concerns have been taken ever more seriously, the post has become an integral part of the television process.

Doctor Who's earliest incumbent was George Gallaccio, now an experienced programme-maker himself. "I started in theatre as a stage manager and director and then moved into television, going to the BBC in the late Sixties," he explained. "At that time they took on what they called holiday relief staff, because everybody at the BBC went on holiday in the summer. I applied and got taken on, and stayed there. They paid much better than the theatre, and as I had a young family at the time it seemed the sensible thing to do. I started as an AFM [assistant floor manager] and then became a PA, or production assistant."

It was in this capacity that George had his first brush with *Doctor Who*, on the 1973 Jon Pertwee tale *Planet of the Daleks*. "David Maloney was the director. He did quite a few *Doctor Whos* around that time. I did watch the series. Pat Troughton was my favourite – I knew him as an actor, and there was just something about his idiosyncratic performance as the Doctor. That first one I worked on had something to do with ice tunnels and ice gunge which we set up on the filming stage at Ealing because of safety regulations in the electronic studios. Anything special was done on the film stage. We had the Doctor and his cohorts on a parachute being lifted up through this chimney. It was all done with Kirby's flying ballet wires – they went up and the camera came down!

"I don't think they'd done a Dalek story for a while, because they had to dig out these three old Dalek casings. They were in terrible condition, with bits hanging off. That was always the problem with blowing up the Daleks – you couldn't! They used a lot of models instead. I have a mental image of these three Daleks in camera rehearsals without their tops on. The men sitting inside scooted around the studio poking their hands out and screeching 'Exterminate!' I also remember the quarry surfaces we shot in were appalling – you had to shoot from the waist up – and the studio was full of tropical vegetation. It looked like some terrible garden centre!"

'If you got to the end of the series and you'd spent your budget, you'd start cutting and changing the story!'

Production teams at this time were far more contained than they later became. George explains: "You had a producer, a story editor and the team who was doing the episode – director, secretary-cum-PA, production manager and AFM. That was it. As production manager, my responsibility would be generally setting up the whole thing, scheduling, finding locations and deciding on how the script was to be 'done'. In the studio, you would stand on the floor conveying all the director's information from the gallery to the technicians and actors."

George next worked on the first story of Season Eleven's production block, *Invasion of the Dinosaurs*. "Paddy Russell, who directed the dinosaur story, was quite a character. She had been Rudolph Cartier's assistant on the original BBC production of 1984, and she was the first female production manager. She came from the theatre and was very theatrical, and also incredibly organised. I think I had to persuade her to do *Invasion of the Dinosaurs*, because she was rather unhappy with the concept and quite worried. She wasn't particularly technical, and the whole idea of using models to simulate dinosaurs rampaging around London was a worry. And as it happened, the models were not inlaid particularly well."

One of the challenges facing George was finding ways of depicting a deserted London. "Trying to shoot deserted streets was a nightmare. We opted for the old gasworks out at Southall, which was a favourite BBC location. They're gone now. There were all kinds of streets there which you could use for chases and things. We wanted to shoot on the Underground as well, but London Transport wouldn't let us. We had to build a tube station in the studio and stick a brontosaurus or something in it!"

Around this time George completed the BBC's internal director's course, but before he had the chance to actually direct he was 'sidelined' into the newly-created post of associate producer. "I was one of the first associate producers in the department. Things were becoming more complicated money-wise, so you were responsible for the budget and could take an overview of the whole series. That impinged on the script area, so you had to work quite closely with the script editor, at that stage Terrance Dicks. You read a script and you'd have to cost it and work out how long it would take to shoot etc. Obviously if there was a scene involving the destruction of some planet, you'd say, 'I'm sorry, we can't do this!' We worked together to achieve what the writer wanted in a more economical way.

"You had a budget for the series, and if you got towards the end of the run and you'd spent it, there wasn't any more. You had to start cutting and sometimes changing the story – three people in a room, that sort of thing! *Doctor Who* was a very enjoyable show to work on but it was hard work because it was done on a shoestring, it really was. Location work was something of a rarity – a day in a quarry was a luxury! We always tried to avoid places where we stayed the night too."

Associate producers worked on more than one series at any one time, so George found himself working on *Z Cars* and Sunday classics

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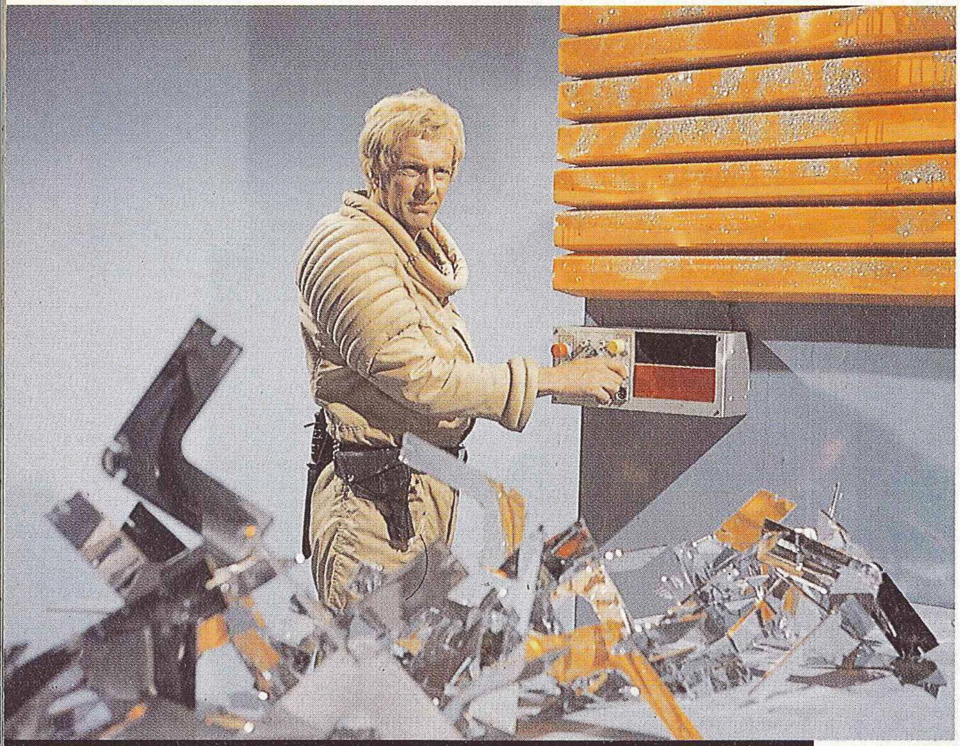


Taron (Bernard Horsfall) about to escape up the Daleks' shaft. *Planet of the Daleks*

serials at the same time as he permanently joined *Doctor Who*. It was the very end of Jon Pertwee's run as the Doctor. "There was one point at that time when I was working for three different producers. Barry Letts on *Doctor Who* was great, an extremely pleasant man and a very good producer. Terrance Dicks was a good script editor too, if a little manic at times! They were a good pair, they worked well together. From my point of view the working atmosphere all came from Barry. He had control of the show, but he was very fair. On a lot of productions you get dissension in the ranks, hidden agendas and things, but with Barry there was none of that. You did your job and if you didn't do it properly, you were told. That's why it was rewarding.

"Barry was always interested in technicalities as well. He used CSO [Colour Separation Overlay] and various other electronic techniques quite a lot in *Doctor Who*, and carried that over to the Sunday classics when he later produced them. He did *The Prince and the Pauper*, with Nicholas Lyndhurst playing both parts via a split-screen camera trick, *Pinocchio* and various other serials where he played with the technology. As a director he was fairly disciplined too. You'd think being the producer as well he would push it a bit, but he was a very organised person."

George recalls *Planet of the Spiders* chiefly because his then-wife, Maureen Morris, provided the voice of the Great One, but the first story he actually associate-produced was Tom Baker's debut, *Robot*. "They'd done the transformation between Doctors in *Spiders*. Tom came in and lay down, and they just mixed from Pertwee to him. It was very simple stuff. Baker and Pertwee were very different personalities. Tom was mad as a hatter, a wonderful large character. I believe that as the years went on he got very difficult, starting to take on the persona of the character, but when we started he was more of a classical actor, with a wonderful voice and personality. Jon was Light Entertainment, much more flamboyant and concerned with his appearance rather than the character! Tom was very good with fans and all that side of it too. He did an awful lot of work for the fan club, and opened various things.

"I did have an inkling that Barry Letts directed *Robot*, but now I recall it was Christopher Barry. It was the very first story on which we used Outside Broadcast cameras. We took the OB unit up to Evesham, a site owned by the BBC where they used to train all their technicians, and did a large chunk of the story on location. That was fairly unusual for *Doctor Who*. I recall Jim Acheson was the costume designer – he's a major movie costume designer now. He made that huge robot costume which poor Michael Kilgarriff staggered about in."

Did shooting on videotape on location for the first time bring with it any unforeseen problems? "The equipment was certainly much bigger. The cameras had been tried out for drama on *Z Cars*, but they were not terribly reliable. Most drama stuff was shot on 35mm film back then. *Doctor Who* was basically a studio show on tape. You could always tell anything that was a filmed insert, so I think Barry's intention to do the location work on video was two-fold: because there was a lot of exterior stuff to shoot, and to help the blue screen special effects. The robot had to grow in size at the end, and as it was all processed later, shooting on videotape helped."

Outside Broadcast was also used on *The Sontaran Experiment*, the next story to be recorded. "We shot the whole Sontaran episode on Dartmoor. Tom being Tom, he kept leaping about the tors and fell and broke his collarbone. I remember driving him across Dartmoor to hospital. We had to go on shooting with Terry Walsh doubling for him. Rodney Bennett directed that one, a very gentle man who wasn't your usual *Doctor Who* director. No shouting! We then balanced the location with the all-studio story about the ark [*The Ark in Space*], which had polystyrene back-formed pallets for the deep freeze of bodies. We used a model to give the impression of chambers and chambers of them. Roger Murray-Leach designed that one – again, he's gone on to bigger things. He designed *A Fish Called Wanda* and *Fierce Creatures*."

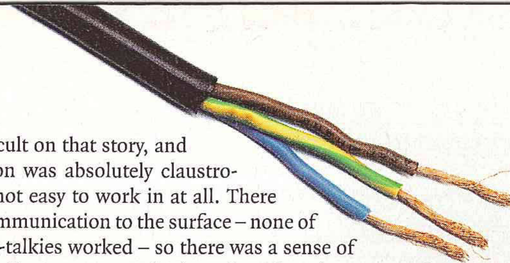
A Dalek takes a dip. *Planet of the Daleks*

'We had to dig out these three old Dalek casings. They were in terrible condition, with bits hanging off!'

I wondered if George, being the man clutching the purse strings, had input into the decision to redress the *Ark in Space* sets for *Revenge of the Cybermen*? "Yes. One of the things I was very much aware of was the cost of scenery. That kind of futuristic interior was not cheap, and required a lot of man hours. Designers were always encouraged to re-use things, and the BBC kept a lot of its scenery in a huge store back then. There were always lots of corridors on *Doctor Who*. It was always, 'Run down there', pause while a wall is removed, then, 'Run back up there'!"

Revenge of the Cybermen holds its own memories for George. He chuckled while thinking about the Wookey Hole location. "It was directed by Michael Briant, or deadly Michael as we used to call him. He was a bit of a maverick. I worked with him on several occasions. He tended to be a little bullish – if he didn't get his own way he didn't like it. He pushed the boundaries, at times too far. He was a great boating man, I seem to remember – I think he took a year or two off and sailed around the world.

"Now, have you ever been down Wookey Hole? Michael was at his



most difficult on that story, and the location was absolutely claustrophobic – not easy to work in at all. There was no communication to the surface – none of the walkie-talkies worked – so there was a sense of being cut off once you went in there. Somehow it got around the company that the place was haunted. I think it was actually Michael's wife, Monique, who started it all off. She had a sort-of sixth sense. People started seeing things and were terrified of their own shadows. It became sort-of a jinxed shoot, though of course it was to do with the claustrophobic conditions more than anything else.

"The AFM on that one actually had a nervous breakdown down Wookey Hole. She wouldn't go down there anymore because of the 'things'. I got a phone call late one night at home: 'We need a new AFM tomorrow.' I rang another AFM and said, 'Pack your bags, you're off to Wookey Hole!' We drove off into the night ready to start 7.30am the next morning."

This was a time of change for *Doctor Who*. On screen the Brigadier (Nicholas Courtney) and UNIT were being written out, and in the real world the programme was being pulled forward to an Autumn start – a process with which George was very much involved. New producer Philip Hinchcliffe was also making his mark. "Philip and Barry – again, very different styles. Philip came from somewhere like Granada or ATV. It was his first venture into the BBC, and he was determined to stamp his mark on the programme. Barry allowed individual writers and directors to do what they wanted to do. He didn't impose a house style, so the stories and styles were often very different. Philip on the other hand was determined that *Doctor Who* was his programme. His attitude came from commercial television – make the series a success, push the viewing figures up.

"Philip didn't know the BBC system. At that time it would have been a mystery to anyone who came in fresh! The BBC had its ways and the red tape was incredible. Philip left me to do all that and concentrated on working with the writers, the content of the programme and the day to day running. I thought that was good, actually. At least you knew where you stood. You worked much more closely with the director, arguing with them about what they could and couldn't have. Philip sort-of stepped back from that, saying, 'You know what we've got to achieve and how long we've going to do it. Get on with it.'

The Doctor confronted by General Finch (John Bennett). *Invasion of the Dinosaurs*

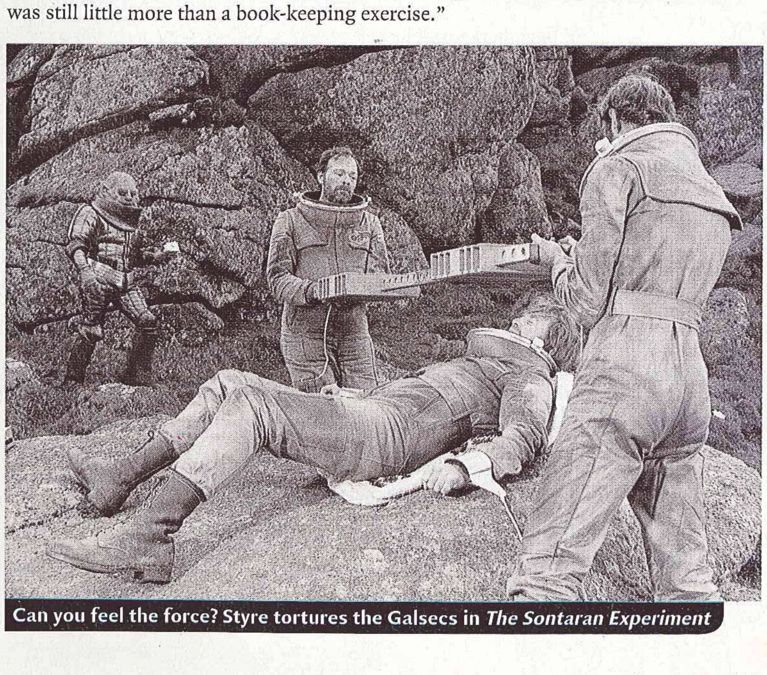
"On the downside, it allowed Philip in a way to make it your fault if anything went wrong. If it went right, it was his. You had to be a little careful. That sort of relationship with a producer depends very much on how you get on. You get thrown together and it's like a marriage – it may work, it may not. That's why later, when working with other producers, I tended to pick and choose. It's important to be able to trust the other person in that situation."

A little while ago I spoke with George's successor, Chris D'Oyly-John [see **DWMs** 241-2], who recalled that Hinchcliffe had a tendency to overspend, sometimes to excess. Did George find this? "Well, yes. He probably got worse the longer he was there, but he wasn't too bad at the beginning, with me. It goes back to that whole thing about not taking responsibility for why we overspent. The get-out for him was that he hadn't been given the proper advice. You could say, 'Well, I did warn you,' but it's a very difficult thing to justify.

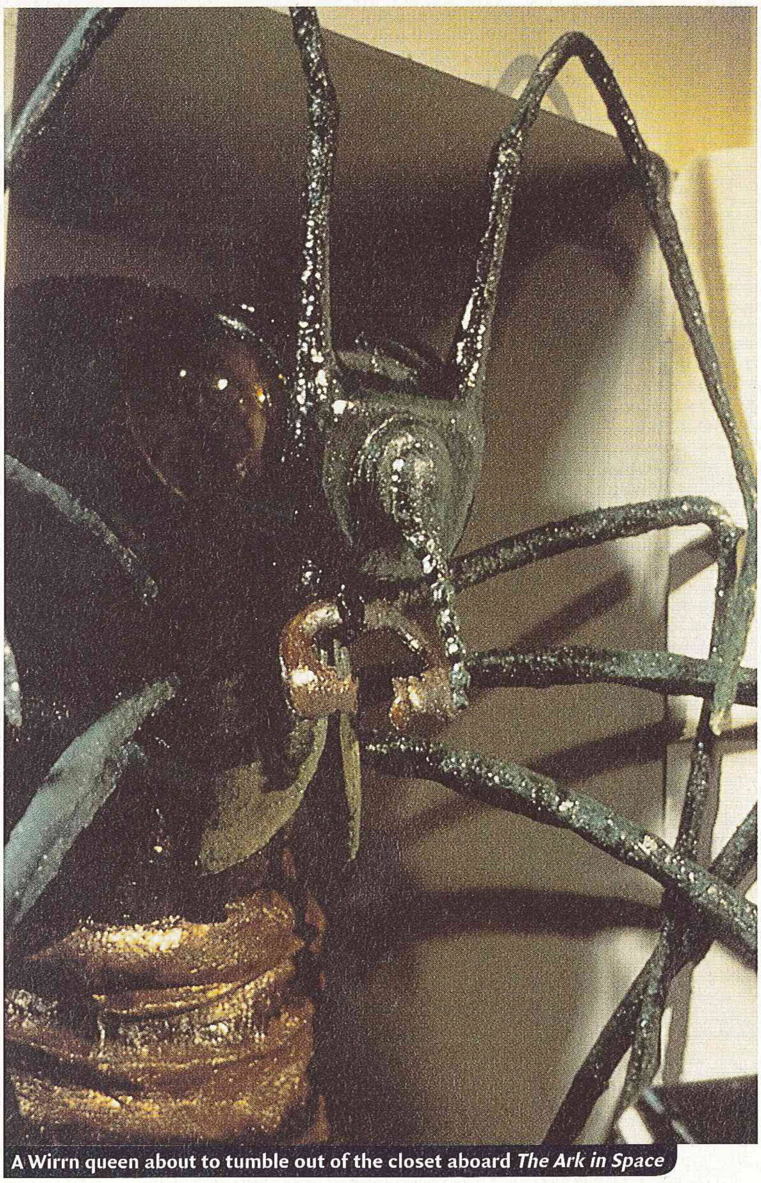
Tom Baker, "mad as a hatter", making his debut in *Robot*

'Jon Pertwee was Light Entertainment – flamboyant and more concerned with his appearance than the character'

"The BBC hadn't yet introduced the concept of total costing, so it was all on paper anyway. It was just pushing figures around. Everything was nominally costed – nothing was real unless we were on location. Over-running in the studio was talking a lot of money, but it all right because they were able to write it off. A lot of people abused the system because in the end it didn't matter. The BBC was hardly likely to say, 'You owe us half-a-million quid.' Around that time there was a big report and the BBC was to go to total costing – a system whereby everything was given a nominal cost – so we suddenly all became more aware of how much we were spending. In some ways it was still little more than a book-keeping exercise."



Can you feel the force? Styre tortures the Galsecs in *The Sontaran Experiment*



A Wirrn queen about to tumble out of the closet aboard *The Ark in Space*

'The Head of Series said, "What do you want to do? A 13-part sex and violence series, or Doctor Who?"'

Of the other stories he oversaw, George has particular memories of *Genesis of the Daleks* and *The Brain of Morbius*. "Michael Wisher played Davros, the half-Dalek. That one was quite good, quite scary. I remember there was a great discussion about what was inside a Dalek. I don't think they showed very much, but it did get [clean-up TV campaigner] Mary Whitehouse up in arms. I remember I got a letter from her when I was producing *Bergerac*. She thought some episode was disgraceful and demanded an apology. She didn't get one.

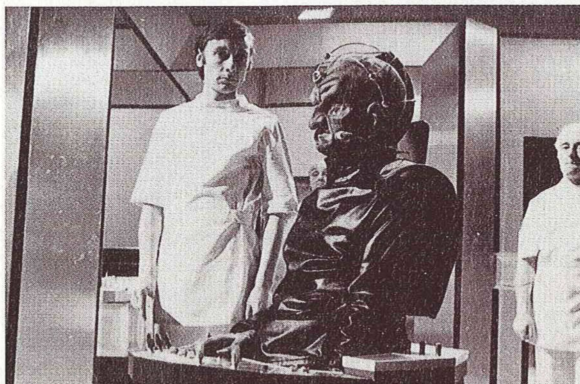
"The Morbius one was quite late on in my time. There was one scene where we flashed through all the supposed incarnations of the Doctor [in the mind-bending contest between the Doctor and Morbius], and I was one of them! They got everybody connected with the programme along to a photographic session, and we all had to wear various period costumes. I had quite long hair at that time, and I was decked out with an Edwardian top hat and all that. I've still got the photograph."

After two years on the programme, it was time for George to move on. "There were only two or three associate producers at that time: Chris, Margot Hayhoe and John Nathan-Turner. We'd have meetings with the manager of the department where we'd sit down and carve up the programmes, and I remember saying that as I'd done a couple of years on *Doctor Who* perhaps it was somebody's else turn now. So Chris took over while I went on to *Angels*. Chris had started at the BBC at the same time as me, and I do believe he cared too much. You've got to be able to shut it off, but I think Chris took it home with him all the time. Philip particularly may have exploited that good nature and willingness to work."

George had his first taste of producing shortly afterwards. "When I was working on the Sunday classics, the producer had a couple of problems. The next one was going to be *Robin Hood*, so I took over while he went off to recuperate. Barry Letts then took over permanently and I went back to associate-producing. I stayed with him for years. We worked in collusion, that was the great thing – Barry allowed you a certain amount of input on the creative side. Some other producers would jealously guard that sort of thing. He left a lot of *Treasure Island*, another production directed by Michael Briant, to me. That was nice.

"Around that time the Head of Drama at BBC Scotland asked me to go up and produce *The Standard*, a series about a Scottish newspaper. He wanted someone to take it over for the second series, which I did, but the series was so dire and the audience figures so awful that they decided to cancel it. I was up there unemployed, and we had ten slots for the next year to fill. I was asked if I had any ideas, so I dreamed up *The Omega Factor*, which was the *X Files* of its time. I'd always been quite fascinated by the paranormal, so I got together with a Scottish writer called Jack Gerson and very quickly threw this thing on. It didn't do too badly, but because it was done in so much of a hurry we were throwing ideas out at writers. I would have liked to have worked more intensively with fewer writers. Some of the episodes I'm quite ashamed of, but it did quite well. Louise Jameson [Leela] came up and played the female lead for me."

When *The Omega Factor* concluded, George received an intriguing offer from Graeme McDonald, who was Head of Series in London. "We went out for a drink and he said, 'What do you want to produce next, a 13-part raunchy sex-and-violence Andrea Newman series, or *Doctor Who*?' Newman had had great success with *Bouquet of Barbed Wire*, and this new series was about a builder in Glasgow. It followed him from humble beginnings to business tycoon, and starred Jack Galloway, Lynda Bellingham and Tracy Ullman. In the end, I went for the 13-parter and John Nathan-Turner took *Doctor Who*. I didn't really want to go back to something I'd already worked on."



Kaleds Kavell (Tom Georgeson) and Davros (Michael Wisher). *Genesis of the Daleks*

George has since produced many more productions, among them *Miss Marple* and *Bergerac* (at one point he was working on both at once). Yet even amongst his other, more high-profile jobs, he remembers *Doctor Who* with some affection. "The conventions still go on, don't they? Louise Jameson does them, and I know John was always going off to them. Everyone loved doing the series. The visiting actors thought it was great fun, doing these outrageous things they never usually got to do. It was all done very quickly, too, so they weren't tied up for a long time. But the programme got facilities and more or less what it wanted – it wasn't looked down on in any way. It commanded a certain level of respect. For all its cheapness, *Doctor Who* was one of the BBC's most successful programmes." DWM

COMING NEXT ISSUE!

'It concerns me. That they did not wake up. As we had planned. In the first place'

To cut a long story short . . . taking a long, deep breath, DWM rattles off the choicest examples of *Doctor Who*'s expository dialogue – some artful, some truly lame . . .

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Mark of the Rani director Sarah Hellings on Kate O'Mara, Luddites – and the Master's weapon!

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